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SCIENCE FICTION ASPECTS IN COMICS
The story of the science-fiction of the DC super-heroes —or "whattya mean science-fiction doesn't sell?!"
by Dana L. F. Anderson 2

EARTH AFTER DISASTER
And how the second chapter in our continuing guide to confusing continuity makes it **less** of a disaster.
by Paul Levitz 8

JUST FOR THE GRELL OF IT
Behind the scenes with the **Legion's** extraordinary artist.
interview by Carl Gafford 14

"THE ALIEN AMONG US"
A science-fiction thriller from the unpublished files of **WEIRD WAR TALES.**
by Jack Oleck and Mike Grell.....19

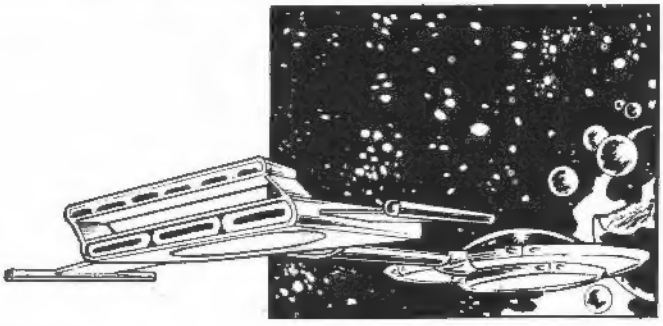
CONFESSIONS OF AN OVERAGE COMIC BOOK FANATIC
Or how I spent seven years of my life reading comic books—and found Nirvana.
by Michael L. Fleisher.....30

BEGINNINGS: A Series Of STRANGE ADVENTURES
by Jack C. Harris 31

THE LEGION OUTPOST
A **new** regular feature for **AWODCC** debuts!
by Carl Gafford 35

DIRECT CURRENTS
by Paul Levitz and Bob Rozakis.....38

INSIDE THE AMAZING WORLD 46



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SCIENCE FICTION ASPECTS IN COMICS

BY DANA L.F. ANDERSON

Lighter gravity and yellow solar radiation endow a man with seeming "super powers", a result of the differences between his destroyed home planet and our Earth. To comic readers, this is the thoroughly familiar science fiction aspect of **Superman.** But what of those aspects not so familiar to the reader—or just overlooked as a part of a story plot? Many comic characters are placed in science fiction situations, and this doesn't necessarily mean finding your favorite hero (or villain) out in space in a rocket ship fighting Bug Eyed Monsters. Indeed, time travel, microscopic worlds, conditions on other planets, parallel worlds and dimensions, and robotics are all very much an integral part of that which is called science fiction, and are merely adapted to comics.

In FLASH #120, "Land of the Golden Giants," our hero was thrown, with Kid Flash, into the prehistoric past at precisely the time when the supercontinent was beginning to break up. The reason for this time warp was the vibrations produced by an earthquake breaking open the time barrier. They returned by duplicating these same vibrations artificially. Flash had previously gone through a time travel process in SHOWCASE #14, "Giants of the Time World," where he raced quickly enough to break the time barrier as he attempted to follow an alien spacecraft from the fourth dimension. A time-relativity aspect was touched on as Flash watched the aliens grow from lilliputian to gigantic proportions in mere minutes and learned that they pass through their entire life cycles in one hour, and start over again.

FLASH #123, "Flash of Two Worlds," used the parallel world concept. Flash vibrated so fast performing a stage trick that he tore a gap in the vibratory shields separating the two parallel Earths. He returned by reproducing these vibrations, after some adventures with the parallel-world Flash, Jay Garrick.

GREEN LANTERN #6, "The World of Living Phantoms," was chocked full of science fictional aspects. Life on another planet, an alien Green Lantern, a space monster invasion, and special planetary situations all equaled up to a good solid science-fiction story. The world of Aku was one where all inhabitants existed in semi-suspended animation in underground chambers, living out their daily lives on the surface above through thought-images. A developing of rebel thought-images set off the alarm for Tomar-Re, the Green Lantern of Xudar. He called on Earth's Green Lantern to see to the situation on Aku as he had an emergency on his own planet. During the struggle on Aku, Earth's Green Lantern was pinned under a rebel image gravity effect, and, unable to break free, willed an exact double of himself to be produced by the power ring. This duplicate Green Lantern attended to the rebel thought-images, after which time the trapped Green Lantern produced nineteen more images, all with power rings, that blasted away successfully at the gravity effect. This was the only time that this effect could be produced, for only under the effect of a unique magnetic field such as that of Aku's could he create an image of himself out of "thin air." The problem with Aku over, our Green Lantern then joined Tomar-Re on Xudar to combine forces against, and successfully rout, the gigantic space monsters attacking there. Incidentally, in this story, Green Lantern first learned of the Guardians of the Galaxy, as Tomar-Re discussed them. There was also a listing of some of the other Green Lanterns, such as the insect Green Lantern of Xaos, and that of Barrio III, where the Green Lantern was an ultra-sensitive living crystal entity with thirteen senses.

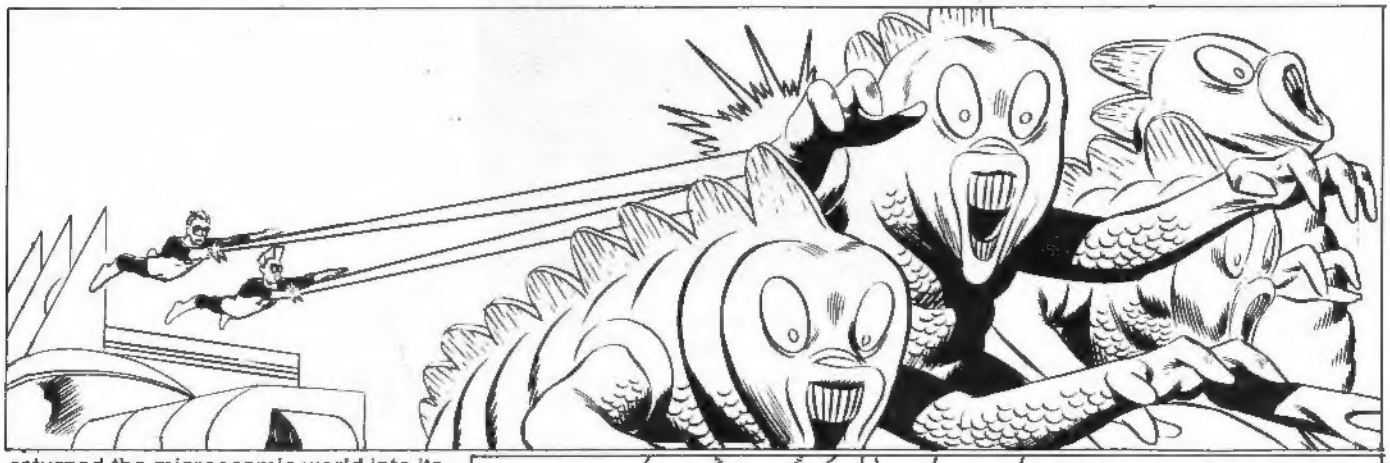
GREEN LANTERN #2, "Secret of the Golden Thunderbolts," used the concept of matter/anti-matter universes and bridges between them, along with a look at another planet. Hal Jordan was contacted by Tele-Teg, one of the few honest persons on the lawfully evil planet of Qward, which occupied the same space-time continuum as Earth, but was made of anti-matter and

therefore was on a different space-time level. The transformer bridge via which Tele-Teg reached Earth reversed his anti-matter atoms into the "plus"—matter—atoms of our universe. The opposite was true when Green Lantern went to Qward to help the good-doers. Otherwise there would have been cataclysmic explosions as anti-matter and matter met.

In GREEN LANTERN #26, "World Within the Power Ring," there was a micro-universe replete with magic. The sorceror Myrwhydden was imprisoned in the power ring by Abin Sur, Green Lantern's predecessor, to live in the barren land created therein where magic would not work. Since Abin Sur's death, Myrwhydden's powers gradually returned, eventually to the point where he sent forth a duplicate of Abin Sur, (whom he still thought held the ring) invulnerable to all of Abin Sur's powers, against Green Lantern (the only reason Green Lantern was able to defeat the duplicate, for it had not been made invulnerable to **Green Lantern's** powers). Green Lantern willed the ring to reduce him and transport him inside it to Myrwhydden's world. He there acted in such a way as to make Myrwhydden believe he had willed the ring to make him a magician, so the sorceror returned the microcosmic world into its earlier magic-will-not-work state, after trapping Green Lantern in a pit. After attempting to dispatch Green Lantern with a boulder and finding it turn into a balloon in his hands, he realized his mistake in assuming Green Lantern had to be **wearing** the power ring to make it work, whereas only some kind of contact was necessary.

GREEN LANTERN #1, "Planet of Doomed Men," contained the first meeting with the Guardians of the Galaxy and the explanation of how Hal Jordan became Green Lantern. Of important note was that he was sent off Earth on his first special mission and we learned that the ring formed an invulnerable pocket of air around him as he flew through space.

CHALLENGERS OF THE UNKNOWN #1, "The Human Pets," started this group off on a whole escapade of science-fictional adventures. The Challengers were captured and imprisoned by a giant alien who turned out to be a youngster. When the parents found out, they returned the Challengers back to Earth. CHALLENGERS #3, "The Menace of the Invincible Challenger," explored human reactions to a substance of unknown origin. Besides producing the desired invulnerability to the affected challenger's surroundings, it also affected his memory and allowed him to produce freezing and boiling effects, grow to great size, and merge with solid objects. In CHALLENGERS #4, "The Wizard of Time," a strange series of robberies by costumed men became more bizzare when it turned out that the men were really what they seemed, ancient Greeks and Egyptians. One Darius Tiko, on his "Island of the Wizard," had perfected a time machine for criminal purposes. CHALLENGERS #5, "Riddle of the Star Stone," combined other-worldly material characteristics with a touch of magic, as a meteorite endowed with celestial powers was stolen and used by Vreedl, member of the archeological party which discovered it. It had four holes in it, for four magical gems. Each gem bestowed a power, such as ability to control fire, ability to fly, etc. CHALLENGERS #6, "Captives of the Space Circus," explored a long-time favorite of science fiction writers. The Challengers were teleported via a strange shaft of light to another world where they became part of an interplanetary circus, to perform against their will. Like all good circuses, it traveled, not around a country but from world to world! In CHALLENGERS #7, "The Beasts from Planet 9," a zoo-ship crashed on Earth and alien beasts broke free. In CHALLENGERS #8, "Prisoners of Robot Planet," the robots-take-over-the-world aspect was used. An alien planet was taken over by its domestic robots when radiation from space increased their mental activity and produced effects that weakened their alien masters. The Challengers were contacted for help, as they were immune to the radiation which sapped the aliens. In CHALLENGERS #9, a definite cliche of science fiction was explored; that of stripping the Earth of its resources for a depleted planet far away. Huge animals were released from landed spacecraft, and directed by robots to start destroying. Their plan was to cut the Earth into segments and transport same back to



their home planet for rendering. The Challengers tricked the aliens, in "The Plot to Destroy Earth," by making robots of the destroying animals, and having these robots fail. CHALLENGERS #10, "The Cave-Man Beast", touched on the Jekyll-Hyde syndrome, with a scientist turned into a cave man upon having imbibed a concoction meant to allow him to communicate with animals. CHALLENGERS #12, "The Monster Maker", had a mind-over-matter aspect, where through the use of a Thought Machine, a criminal had the power to create anything by just thinking of it. One of the Challengers also used this machine and beat the villain at his own game.

In BRAVE & BOLD #34, "Creature of a Thousand Shapes," there was the concept of the "policemen" of another world coming to Earth in pursuit of a criminal. This origin story of Hawkman, Katar Hol, and his wife Shayera, Hawkgirl, of planet Thanagar started with their arrival above Earth in their ship, where they monitored all information they could obtain from the planet's surface. Upon donning their hawk-uniforms with wings and anti-gravity metal belts, with their bodies specially treated to withstand extreme temperatures and air friction, they contacted Police Commissioner George Emmett about their pursuit of criminal Blyth, who stole a pill enabling him to take the shape of any living thing.

In BRAVE & BOLD #35, "Menace of the Matter Master," there was the aspect of an artificial "magic", where a criminal had control of all materials in their natural state through the chemical Metachem, and was able to produce such effects as making trees catch trucks, causing meteoric rock to form into gigantic animated figures, all for unlawful purposes.

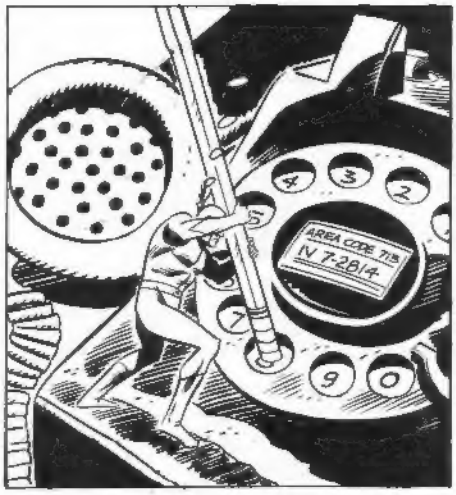
BRAVE & BOLD #36, "The Shadow Thief of Midway City," went into dimensional situations, when a shadow robbed a bank. As it was intangible, grabbing hands and bullets went right through it. The criminal involved was originally in jail where he helped an alien of another dimension and in return received a dimensiometer, which enabled his body to be in another dimension while his shadow remained on earth.

In BRAVE & BOLD #42, "The Menace of the Dragonfly Raiders," there was a very good look at Thanagar's home life. Hawkman and Hawkgirl returned there when their tour of duty was up. Food was dialed from home via pneumatitube from central cooking. Shopping was done via television. They caught up on six months' worth of news in a few hours' worth of tape. Rigidly controlled weather was the rule. Thieves stole only for the thrill of it,not for material wealth gained. And, women received wedding earrings rather than rings.

BRAVE & BOLD #44, "The Men Who Moved the World," hit upon yet another cliche, that of moving the Earth to change its climate. The planet was shifted out of its orbit by aliens who long ago inhabited the now-frozen Arctic in the then ice-free city of Lansinar.

SHOWCASE #16, ADVENTURES ON OTHER WORLDS, "Secret of the Eternal City," introduced the first arrival of Adam Strange on the planet Rann. His becoming caught in the zeta beam-turned-tele-portation-beam-by-space-radiation instantly transferred him to the planet 25 trillion miles from Earth. There was some correlation here to the sword and sorcery hero John Carter, who was teleported to Mars in the Edgar Rice Burroughs' works. This comic adventure also touched on the life of a planet rebuilding after an atomic holocaust, with a dimensional touch. The Eternals were a warrior race who attacked Vitatron, an immortality-causing element found only in rare meteors. Samakand, the city that appeared only once very twenty-five years, could contain such a metal. This

UNDER GL'S AMAZING POWER RING, BACKED BY HIS INDOMITABLE WILL, THE WORDS OF THE NATIVES COME CLEAR...
WE EXPECTED YOU! WE KNEW THAT YOU WOULD COME!
WHAT?! HOW COULD THAT BE?



city used a mighty machine to warp into the fourth dimension. They warped back every quarter-century to see if Rann had by then outlawed war.

In SHOWCASE #18, "Invaders from the Atom Universe," a marvelous science fiction machine, the Orkinomikron—capable of expanding or shrinking matter to infinity—was used to capture and shrink all the denizens of Ranagar to submicroscopic size. Upon a scouting return to the "large world" while still quite small, Adam and Alanna experienced the full range of the "Incredible Shrinking Man" quandries fighting insects and bullfrogs, and crossing puddles which seemed to them to be lakes.

Lest other small things are forgotten, in SHOWCASE #34, "Battle of the Tiny Titans," the Atom learned that a "genie" of small size stole some money right out from under the nose of a teller. In fighting this small being, he learned that his opponent was Kulan Dar of the tiny world Julnar. His people could bodily teleport themselves through space by swallowing large doses of Europium. A criminal found him unconscious after emergency teleportation crashed him on Earth, and controlled him with his own dominator device. In this story, it was developed that the Atom's costume was made from the material of the white dwarf meteorite, and when stretched out to full normal size became invisible and intangible.

SHOWCASE #33, AQUAMAN & AQUALAD, "Prisoners of the Aqua Planet," had an alien civilization settling in comfortably on the ocean floor, outcasts rebuilding their lives with the aid of some incredible domesticated seabeasts. However, the invaders caught up with them and ripped their city loose from the sea bottom and transported it back.

SHOWCASE #41-42, 44, 46, and 47, TOMMY TOMORROW OF THE PLANETEERS, featured all straight space science fiction stuff. SHOWCASE #42, "Brain Robbers of Satelite X", had one especially interesting note. There was a gigantic alien ship in the shape of a bird of prey, which could become invisible. Very reminiscent of the Romulan ship on Star Trek,' this story ran two years before the show's conception. Gene Roddenberry, are you an old comics fan, too, besides being an old science fiction film fan??

SHOWCASE #15, SPACE RANGER, "The Great Plutonium Plot", was pure space stuff again, with space stations, space pirates, the works. "Robot Planet," in the same issue, touched on robots taking over, and the involvement of an alien in the main character plot. In this tale, a race of humans on a distant planet built computers, and eventually robots. Inevitably, one day the computers directed the robots to take over, and the surviving humans headed for the hills. Upon Space Ranger's arrival on the robot planet, he was sprayed by attacking robots with beams that increased his mass and density, making him so heavy that he began to sink into the ground. Quick usage of his antigravity gun avoided disaster until human refugees saved him by shooting off the robots' antennae knobs with special high-pitched sounds emitted by the bowstrings of the bows they carried. Space Ranger and his girlfriend Myra Mason were accompanied by a little alien named Cryll, capable of changing his shape to and assuming all characteristics of any life form.

HOUSE OF MYSTERY #156, "Dial H for Hero," used the concept of a dimensional machine capable of changing

DON'T TELL ANYONE I'VE CHANGED INTO NEPTUNIAN ELECTRIC EEL--AND CAN ABSORB ELECTRICITY AS A SPONGE ABSORBS WATER! WATCH...
HA HA... I ONLY DO IT FOR LAUGHS--OR TO HELP YOU, SPACE RANGER!
IF I COULD CHANGE COLOR AND SHAPE LIKE YOU, CRYLL, I WOULDN'T NEED A COSTUME!

matter. Robby Reed, with aid from a dial another dimension, turned into any number of super heroes, with the main problem being that he never knew what hero or what powers he'd possess until he'd actually transform into it.

BRAVE & BOLD #57, "The Origin of Metamorpho", once again was a story based on the human reaction to a material from outer space or another dimension. Rex Mason was sent to get the Orb of Ra from a lost pyramid that was emitting more heat that it rightly should. From hieroglyphs he learned that the Orb is a piece of a meteor from space. Java, Mason's nemesis, knocked him out and made off with the Orb, not knowing he had set off the old series of pulleys and counterweights that was carried Rex towards the pyramid's center. Rex lost consciousness as the meteor heated up, but awakened alive, feeling strange. Thus was born METAMORPHO, the element man. He escaped from the pyramid by changing into a gaseous form and going out through the cracks in the stones.

GREAT PLANETS! IT IS THE GIANT SHIP OF THE VENUSIAN TYRANT, NAECO! HE MUST HAVE TRACKED US HERE!
YES... AND NOW HE IS "TOWING" US BACK TO NEPTUNE!

The Metal Men were pure science fiction in their own right—creations shaped like men, capable of the full abilities of the respective metals of which they were wrought—gold, lead, iron, mercury, tin, platinum. In SHOWCASE #37, "The Flaming Doom," they battled a giant radioactive flying manta ray, sole survivor of a prehistoric storm, kept alive in an ice sheet (not terribly unlike any number of freeze-dried dinosaurs in science fiction films). In SHOWCASE #38, "The Nightmare Menace," they battled a nuclear robot which, like a Chinese box, shed its outer destroyed hulk each time to reveal a new, perfect robot inside. SHOWCASE #39, "The Deathless Doom," pitted the Metal Men against a huge, human-shaped chemical vat named Chemo, who was capable of destroying rays or chemical reactions.

THE JUSTICE LEAGUE OF AMERICA #3, "Slave Ship of Space," had an alien named Kanjar Ro call together all the JLA members through their own signal devices. He blackmailed the JLA into helping him conquer his other planetary foes by immobilizing all of the Earth's population into a frozen state. For space travel the JLA rowed to Antares in a boat of Kanjar Ro's on which the oars collected and focused cosmic ray power as it went faster and faster through the fourth dimension.

An early BRAVE & BOLD story, "The Challenge of the Weapons Master," has the JLA fighting a super robot from the future.

In JLA #9, "The Origin of the JLA", the menace that brought them all together was the science fiction concept of beings carrying out their battles for rulingship on other planets to avoid devastating their own. They arrived on Earth in meteors, where they affected people by turning them into stone, glass, mercury, birds, flame or wood.

JLA #16, "Cavern of Deadly Spheres," has a distinct touch of "The Phantom of the Opera," with eerie music causing people to dance helplessly. The Maestro played the organ late in the book, sending out bubbles ensnaring the dancing members. Each bubble was specialized against the defenses of the member enclosed inside it.

In JLA #18, "Journey into the Micro-World", the science fiction aspect of a people creating something to protect them but which was now indirectly killing them and cannot be destroyed, was explored. The JLA was inexplicably shrunk down to micro-world size only to learn that three warrior androids wanted the JLA to defeat and destroy them, as the core of radiant ultrazone in each of their helmets was shortening the life span of the people who had built them.

JLA #21 "Crisis on Earth One", and JLA #22, "Crisis on Earth Two," dealt with the parallel Earths concept. Two groups of criminals united on the rims of the two Earths. They committed crimes on their own Earths and then escaped to the safety of the other Earth where they were not known. The Justice League and the Justice Society joined forces for the first time for these battles.

Last in this article, but certainly not the least when it comes to science fiction aspects, is the Doom Patrol. In MY GREATEST ADVENTURE #80, they are introduced, each member a victim of some "standard" science fiction accident. Rita Farr, actress on location, was swept over a waterfall into an area of strange vapors. She discovered she would grow or shrink at any time, until she learned to control the effect. Larry Trainor tested an experimental rocket that went out of control through un-

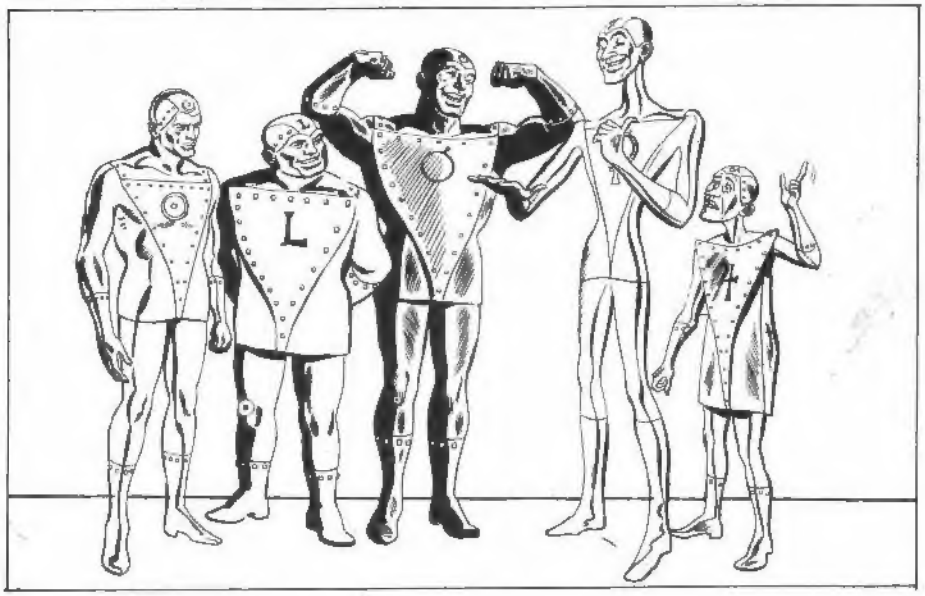
charted wave belts of space and then crashed. Trapped in the plane, he saved another plane from crashing by sending out a negative image of himself. This duplicate could only leave his body for 60 seconds at a time or both image and original body would die, and Larry was barely conscious during the time it left his body. Cliff Steele, daredevil, crashed his car during a race and the only thing salvageable was his brain, which was put into a robot body by a master surgeon. The Chief was that surgeon.

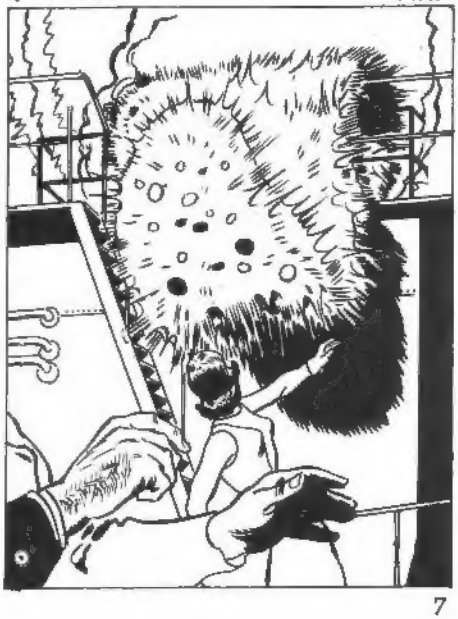
DOOM PATROL #88, "The Incredible Origin of the Chief," told of a youth who accepted money blindly for his incredible researches only to finally learn who his benefactor was—General Immortus, alive for three centuries of evil but in need of new way of continuing the process. The General implanted a bomb in Caulder's chest to induce him to continue working, but Caulder tricked Immortus into shooting him and, after being dead for thirty minutes (thereby effectively neutralizing the bomb) had a robot bring him back. However, the operation took too long, and his legs were "dead" as a result, confining him to a wheel chair.

DOOM PATROL #89, "The Animal-Vegetable-Mineral Menace," touched on the mad scientist aspect. A scientist succeeded in creating life out of amino acids, but "fell" into the vat containing same. He then became capable of turning into any form of animal, vegetable or mineral, as he had managed to form a link between all three.

DOOM PATROL #97, "The War Against the Mind Slaves," featured the old science fiction idea of the mind-zombie with Garguax and his plastic men having perfected a mind ray which drove people mad and crystallized their bodies, making them invulnerable to bullets. In DOOM PATROL #98, "The Death of the Doom Patrol," they met up with Mr. 103—The Atomic Man, capable of turning himself into any element. DOOM PATROL #99, "The Deadly Sting of the Bug Man," had a man make robots patterned after various insects (which could be further altered, such as dragonfly to spider to bee), to utilize the superior warring powers of the insect world against the Doom Patrol. (and if you've seen any of the 1950's horror movies with the giant insects, such as "Them", "The Black Scorpion", "The Deadly Mantis," and the like, you know what THAT meant!) DOOM PATROL #102, "Eight Against Eternity," once again had the zombies-to-take-over-the-world aspect, this time guest-starring the unknown dead of Atlantis turned into zombies by Multiman, who planned to arm these creatures with ray guns, and conquer the surface. In the DOOM PATROL #108, "Kid Disaster," the micro-universe aspect was explored on the surface of a single iron atom. The DOOM PATROL #116, "Two to Get Ready and Three to Die!", was replete with atomic mutants, abominable snowmen, and a flying saucer. In this story the end of the world was threatened as three atomic mutants guided a comet towards Earth, setting off natural catastrophes from its approach.

Super-heroes, by their nature, seem to attract aspects of the fantastic and science-fiction. Here were a few of the examples of science fiction aspects that can be found in comics. But the merest top of the iceberg has been visited, and there are many more comics with many more aspects awaiting discovery. You could always turn explorer and investigate come of that iceberg on your own, as a comic reader yourself. FINI





EARTH AFTER DISASTER!

BY PAUL LEVITZ

(CHAPTER TWO IN THE CONTINUING GUIDE TO CONFUSING CONTINUITY)

The pivotal time will be October, 1986 . . . and in that month, the future of the world will be decided. Either the path of the Great Disaster will be taken, and civilization will fall, or the path of sanity will prevail and the **Legion of Super-Heroes** will emerge triumphant a thousand years later. Until that crucial moment, however, comics fans will have to deal with the two alternate futures of the **DC** universe, each of which is chronicled in a different set of magazines.

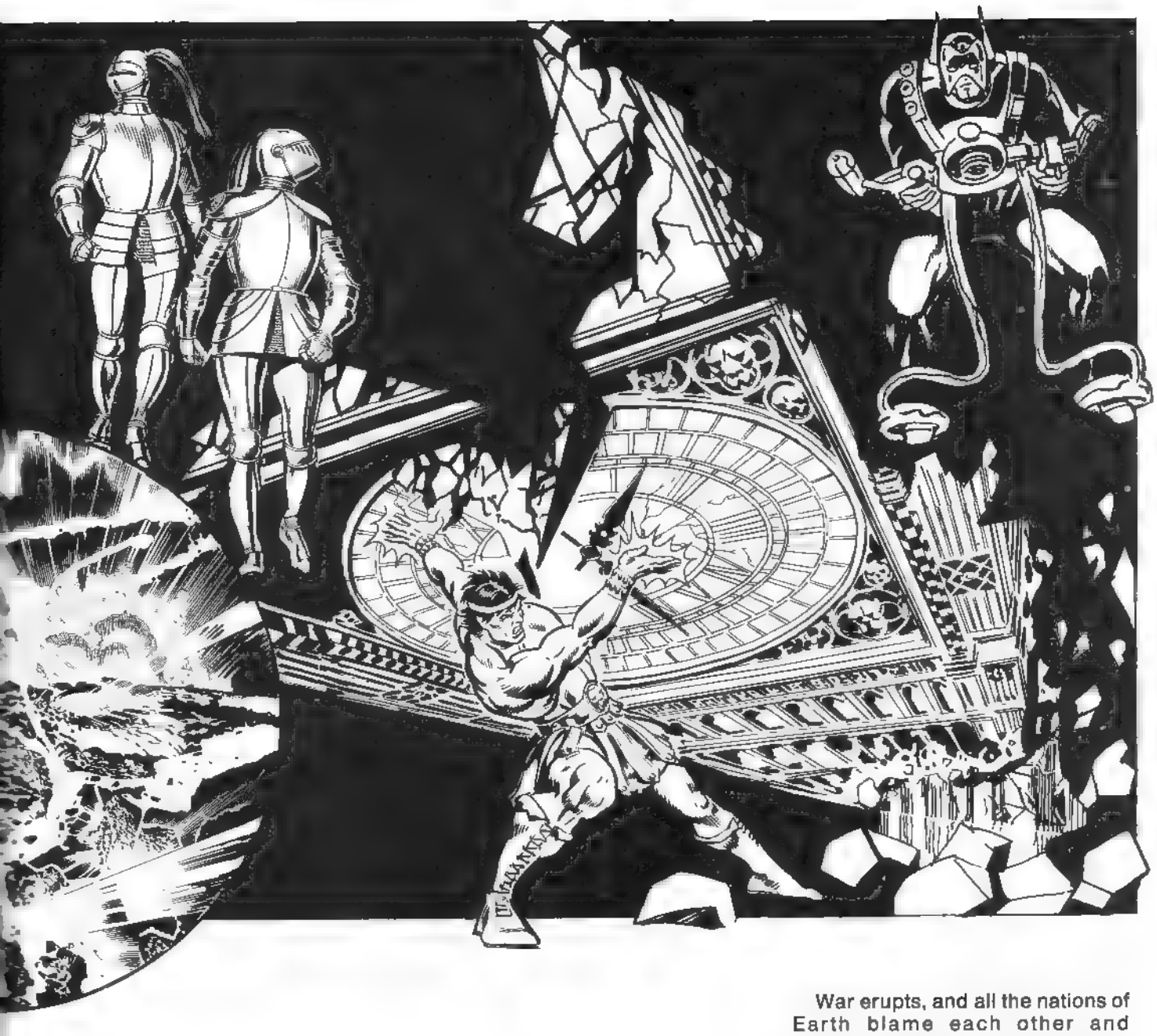
SUPERMAN #295 established the essential crossroad: a **Green Lantern** of the future came to 1975 to insure that the dual timelines might develop without outside interference. He explained the concept of alternate, parallel futures—each of which exists and is real, born of a single critical decision somewhere in human history. For our characters, the next decision point is already in the works.

The next few years are safe—scientific progress will take place, civilization will grow more stable, and the society chronicled in **OMAC** will emerge. This is the society which may fall in World War Three, and whose descendants will suffer the Great Disaster. But if World War Three does not take place at that time, then generations later the **Legion** will appear.

Having established our pivotal point, let's split our universe. The world of the **Legion** is well known to most readers, and fairly well defined (in no small part due to **The Legion Handbook** which appeared in **AMAZING WORLD OF DC COMICS** #9, now out of print). So let us turn our attention instead to the other possible future. . . .

The Storms shook Mount Olympus . . . raging winds of power swept across the Grecian countryside, building ominously until they threatened to extinguish the sun itself. And the gods themselves were frightened, for they were fighting their peers—the gods from beyond the stars. That was the beginning . . . and Earth itself was hostage to the ending.

More simply, World War Three begins when the Olympian gods strive with the forces of Apokolips for control of the universe. Early in 1986, Darkseid, the unholy ruler of



Apokolips, discovers that the Anti-Life secret does live on Earth—but in the mind of Zeus, chief of the Olympians, a being whose power equals Darkseid's. In that hour, Apokolips attacks Earth.

Two of the Olympians do not take part in the battle against Apokolips—**Hercules** and Ares—both because of Ares' treachery. **Hercules** is absent because of his imprisonment on an Agean isle; a captivity caused by Ares millenia ago (see **HERCULES UNBOUND** #1). And Ares himself flees the battlefield, after betraying Olympus by revealing the secret spells of defense to Darkseid.

Ares' arrival on Earth triggers World War Three, for Ares can't go anywhere without inflaming conflict. The war starts as a thought in his mind, and builds into a nuclear cataclysm that envelops the world. The world had turned away from his path, away from destruction, and this angers him and sets him plotting.

If no nation on the surface of the Earth will launch the war he so desperately wants, he will find another agressor—a race of mole people, living deep underground. Building upon their anger at the surface people, he teaches them to build a device which will set off the nuclear stockpiles on the surface, and begin the war. (See the **Atomic Knights** adventure entitled "When The Earth Blacked Out.")

War erupts, and all the nations of Earth blame each other and counter-attack, with Ares behind the scenes guiding every army to its destruction (see pages 10 and 11 of **HERCULES UNBOUND** #1). The Amazons alone escape this latter-day apocalypse, by taking their Paradise Island into another dimension, as they have before (**WONDER WOMAN** #179).

But with all this going on, Ares' attention is divided and for the first time, one of his spells weakens and collapses, and **Hercules** is set free . . . on a day approximately four weeks after the beginning of the war. Joining forces with a blind lad of rather extraordinary ancestry (see future issues of **HERCULES UNBOUND** for details), the man-god ranges across the scarred surface of Europe battling Ares and his minions.

Other important events will take place across the globe. Brother Eye will be blasted out of the sky, and **Omac** will revert to Buddy Blank in the ruins of New York City. Gardner Grayle, the average warrior of the atomic age, will form a band of **Atomic Knights** in middle America, using radiation-proof armor to protect them.

The Knights will become the policemen and rangers of this future age, travelling across the continent tying together the remainders of civilization in a world where Ares' vision of day-to-day conflict will not yet have been made

They are also destined to face one of the strangest armies afoot on the post-War world . . . a group of refugees from Atlantis, catapulted into the future by a time warp that occured with **their** cataclysm, centuries ago.

Radiation will also have other unusual effects. Mutants will emerge, including a race of deadly thinking plants (See the **Atomic Knights** story entitled "The Plant That Hated Humans"). Some humans will begin to devolve into a primative, unthinking race, and others will band into small alienated communities, uninterested in dealing with their fellows.

Most important of all, a chemical created by a Doctor Michael Grant will begin a slow spread across the world . . . a tide that will shape the future of the planet. By name it is Cortexin, and it will be the most important cause of Earth After Disaster.

Cortexin, as explained in **KAMANDI** #16, is the chemical which triggers intellectual evolution in animals, and anthropomorphizes them into humanoid thinking creatures while reducing humans to near-animal stupidity World War Three will free it from the test tube, and Ares will set it loose upon the world as a new device for adding to the general madness. Using his mystic powers, the god of war will transform the fluid into a gas, and use it to create isolated areas of panic and confusion. In addition, he will occasionally reduce entire human populations to dust

soldiers of New Genesis, the New Gods come from beyond to slay Darkseid and destroy his evil.

So they do, for it is written that good shall always triumph over evil. But it is also written that good shall pay the price for its triumph, and the price of the last battle is the highest of all. The battle of the gods is over, but it has taken the Age Of The Gods with it. The cosmic balance has shifted, and no god can survive on Earth any longer. They leave, to seek a new home in the stars, and leave the surviving humans to fend for themselves.

(**HERCULES UNBOUND** #5) as a shock tactic.

But even the gods are not omniscent, and Ares will fail to calculate the extent of the damage his little chemical warfare will do.

Decades have passed since the war began . . . the war that seems to have no ending. Each morning's sunrise sees Olympus embattled, a thundering cloud masking the blazing battle of two star-born races that call themselves gods. But the hour of Armageddon at last arrives, and the tide of battle is turned by the arrival of a third group of warriors—the shining

Not that there are many humans left to worry about. Most of them have perished in Ares' war, or the numerous smaller conflicts between men, gods, monsters and the so-called guardians of the human race that followed. Cortexin, too, has played its part in reducing the ranks of mankind, and replacing them with new and strange breeds And the last battle of the god-war shook the world with titanic ferocity, causing natural disasters of all sorts as the gods' full attention was turned to war and all the natural forces in their keeping were set free.

The sun burned hotter than ever before, as Hellos' strength was turned to face the troops of Apokolips. The oceans rose and fell in tidal waves unlike anything ever seen, as Poseidon rode his chariot from the seas to the skies. Volcanoes belched forth hellflame, as Hephaestus and Pluto joined forces to singe the invaders in space. No, there were not many humans left after the day of the Great Disaster.

Yet there were a few who lived past the day when the sky ran blood-red and gods died. Buddy Blank lived on, aged past recognition, hiding in a bunker in Manhattan with his young grandson and a battery of tapes that held the history of man in magnetic recordings. A bunker bearing the designation "Command D"... . The bunker where **Kamandi** was born.

Naturally, as the lad Buddy had named after his home and refuge grew to manhood, he wondered about the world around him. His parents were dead within months of his birth, and only his grandfather remained to teach him the art of survival in a world gone mad. But what better teacher than a former super-hero?

Even heroes die, and Buddy's end came in a raid on the bunker. **Kamandi** went out to face the world: the weird, animal-controlled world of Earth After Disaster. And that's how we get there from here.

One voice still cries in the distant readership, asking where the super-heroes of Earth were on the day that World War Three broke out, or on the day of the Great Disaster itself. That question, too, we shall answer, but elsewhere. For you see, reader, that is another story. . . .

The author wishes to express his gratitude to Jack Kirby and Gerry Conway for the concepts outlined in this article, as well as to the people responsible for the other stories cited. The author also wishes to invite the reader to join him in a more detailed examination of the period, in **HERCULES UNBOUND.**

Suggested Readings For A Far-Off Future . . .

The following stories have featured characters or concepts referred to in this article, and would be of interest to students of the alternate futures. Stories indicated by an * are especially important.

*__The Atomic Knights__ "The Rise Of The Atomic Knights" (**STRANGE ADVENTURES** #117, June, 1960, reprinted in **STRANGE ADVENTURES** #217 & 218, March/April & May/June, 1969 and **DC SUPER-STARS** #2 April, 1976)

*__The Atomic Knights__ in "Cavemen Of New York" (**STRANGE ADVENTURES** #123, December, 1960, reprinted in **STRANGE ADVENTURES** #219 July/August, 1969)

__The Atomic Knights__ in "World Out Of Time" (**STRANGE ADVENTURES** #129, June 1961; reprinted in **STRANGE ADVENTURES** #221, November/December, 1969)

__The Atomic Knights__ in "Thanksgiving Day 1990" (**STRANGE ADVENTURES** #132, September, 1961; reprinted in **STRANGE ADVENTURES** #222, January/February, 1970)

__The Atomic Knights__ in "War In Washington" (**STRANGE ADVENTURES** #135, December, 1961; reprinted in **STRANGE ADVENTURES** #223, March/April, 1970)

__The Atomic Knights__ in "Attack Of The Giant Dogs" (**STRANGE ADVENTURES** #138, March, 1962; reprinted in **STRANGE ADVENTURES** #224, May/June, 1970)

*__The Atomic Knights__ in "When The Earth Blacked Out" (**STRANGE ADVENTURES** #144, September, 1962; reprinted in **STRANGE ADVENTURES** #226, September/October, 1970)

*__The Atomic Knights__ in "The Plant That Hated Humans" (**STRANGE ADVENTURES** #150, March, 1963, reprinted in **STRANGE ADVENTURES** #228, January/February, 1971)

__The Forever People__ in "In Search Of A Dream" (**FOREVER PEOPLE** #1, February/March, 1971)

__The Forever People__ in "Super War" (**FOREVER PEOPLE** #2, April/May, 1971)

__The Forever People__ in "Life Vs. Anti-Life" (**FOREVER PEOPLE** #3, June/July, 1971)

__The Forever People__ in "The Kingdom Of The Damned" (**FOREVER PEOPLE** #4, August/September, 1971)

__The Forever People__ in "Sonny Sumo" (**FOREVER PEOPLE** #5, October/November, 1971)

__The Forever People__ in "The Omega Effect" (**FOREVER PEOPLE** #6, December/January, 1971/1972)

__The Forever People__ in "I'll Find You In Yesterday" (**FOREVER PEOPLE** #7, February/March, 1972)

__The Forever People__ in "The Power" (**FOREVER PEOPLE** #8, April/May, 1972)

__The Forever People__ in "Monster In The Morgue" (**FOREVER PEOPLE** #9, June/July, 1972)

__The Forever People__ in "The Scavengers" (**FOREVER PEOPLE** #10, August/September 1972)

__The Forever People__ in "Devilance The Persuer" (**FOREVER PEOPLE** #11, October/November, 1972)

*__Hercules__ in "Hercules Unbound" (**HERCULES UNBOUND** #1, October/November, 1975)

__Hercules__ in "Unleash The Hounds Of Hell" (**HERCULES UNBOUND** #2, December/January, 1975/1976)

__Hercules__ in "Within The Pit Below" (**HERCULES UNBOUND** #3 February/March, 1976)

__Hercules__ in "This Savage Strength" (**HERCULES UNBOUND** #4 April/May, 1976)

*__Hercules__ in "War Among The Ruins" (**HERCULES UNBOUND** #5, June/July, 1976)

__Hercules__ in "Even A God May Die" (**HERCULES UNBOUND** #6, August/September, 1976)

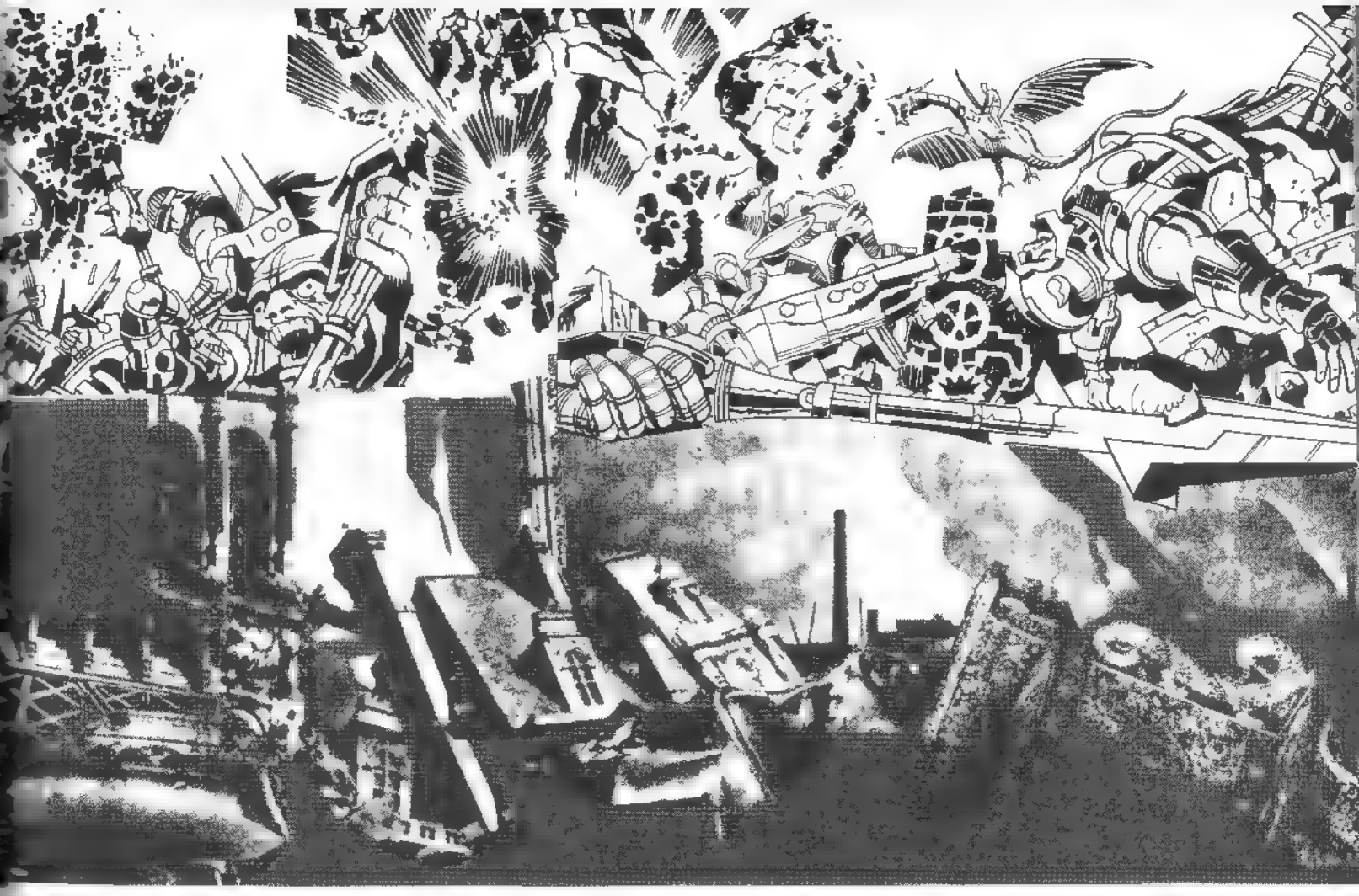
__Jimmy Olsen__ in "A Superman In Super-Town" (**JIMMY OLSEN** #147, March, 1972)

*__Kamandi__ in "The Last Boy On Earth (**KAMANDI** #1, October/November, 1972, reprinted in **KAMANDI** #32, August, 1975)

__Kamandi__ in "Beyond Reason" (**KAMANDI** #8, August, 1973)

__Kamandi__ in "Tracking Site" (**KAMANDI** #9, September, 1973)

__Kamandi__ in "Killer Germ" (**KAMANDI** #10, October, 1973)



*Kamandi in "The Hospital" (**KAMANDI** #16, April 1974)

Kamandi in "Enforce The Atlantic Testament" (**KAMANDI** #28, April, 1975)

Kamandi in "The Legend" (**KAMANDI** #29, May, 1975

***Mister Miracle** in "Murder Missle Trap" (**MISTER MIRACLE** #1, March/April, 1971)

Mister Miracle in "X-Pit" (**MISTER MIRACLE** #2, May/June, 1971)

Mister Miracle in "The Paranoid Pill" (**MISTER MIRACLE** #3, July/August 1971)

Mister Miracle in "The Closing Jaws Of Death" (**MISTER MIRACLE** #4, September/October, 1971)

Mister Miracle in "Murder Machine" (**MISTER MIRACLE** #5, November/December, 1971)

Mister Miracle in "Young Scott Free" (**MISTER MIRACLE** #5, November/Decmber, 1971)

Mister Miracle in "Funky Flashman" (**MISTER MIRACLE** #6, January/February, 1972)

Mister Miracle in "Young Scott Free" (**MISTER MIRACLE** #6, January/February, 1972)

Mister Miracle in "Apokolips Trap" (**MISTER MIRACLE** #7, March/April, 1972)

Mister Miracle in "Young Scott Free" (**MISTER MIRACLE** #7, March/April, 1972)

Mister Miracle in "The Battle Of The Id" (**MISTER MIRACLE** #8, May/June, 1972)

Mister Miracle in "Himon" (**MISTER MIRACLE** #9, July/August, 1972)

Mister Miracle in "The Greatest Show Off Earth" (**MISTER MIRACLE** #11, November/December, 1972)

Mister Miracle in "Wild, Wild Wedding Guests" (**MISTER MIRACLE** #18, February/March, 1974)

The New Gods in "Orion Fights For Earth" (**NEW GODS** #1, February/March, 1971)

The New Gods in "O' Deadly Darkseid" (**NEW GODS** #2, April/May, 1971)

The New Gods in "Death Is The Black Racer" (**NEW GODS** #3, June/July, 1971)

The New Gods in "O'Ryan Gang & The Deep Six" (**NEW GODS** #4, August/September, 1971)

The New Gods in "Spawn" (**NEW GODS** #5, October/November, 1971)

The New Gods in "The Glory Boat" (**NEW GODS** #6, December/January, 1971/1972)

***The New Gods** in "In The Beginning" (**NEW GODS** #7, February/March, 1972)

The New Gods in "The Death Wish Of Terrible Turpin" (**NEW GODS** #8, April/May 1972)

The New Gods in "The Bug" (**NEW GODS** #9, June/July, 1972)

The New Gods in "Earth—The Doomed Dominion" (**NEW GODS** #10, August/September, 1972)

The New Gods in "Darkseid And Sons" (**NEW GODS** #11, October/November, 1972)

The New Gods in "Lest Night Fall--Forever" (**FIRST ISSUE SPECIAL** #13, April, 1976)

Omac in "Brother Eye And Buddy Blank" (**OMAC** #1, September/October, 1974)

Omac in "Blood Brother Eye" (**OMAC** #2, November/December, 1974)

Omac in "Human Genius Vs. Thinking Machine" (**OMAC** #8, November/December, 1975)

The Secret Society of Super-Villains in an untitled adventure (**SECRET SOCIETY OF SUPER-VILLAINS** #1, May/June, 1976, see also alternate version in **AMAZING WORLD OF DC COMICS** #11, April, 1976)

The Secret Society of Super-Villains in "No Man Shall I Call Master" (**SECRET SOCIETY OF SUPER-VILLAINS** #2, July/August, 1976)

Superman in "Costume, Costume, Who's Got The Costume?" (**SUPERMAN** #295, January, 1976)

Wonder Woman in "Wonder Woman's Last Battle" (**WONDER WOMAN** #179, November/December, 1968)

JUST FOR THE

GRELL OF IT

CONVERSATIONS CONDUCTED AND EDITED BY CARL GAFFORD

LET'S BEGIN AT THE BEGINNING, MIKE . . .

I was born and and more or less rasied in a little town called Florence, Wisconsin, population just about the same as the Warner Communications building . . . maybe a little less. Born Sept. 13, 1947

OK, MIKE, THE FIRST BIG QUESTION: HOW DID YOU FIRST GET INTERESTED IN THE ART FIELD?

I guess I probably drew pictures from the time I was big enough to pick up a pencil My mother is a pretty good artist as are both my brothers. It just happened that neither one of them pursued art as a field and I did.

DID YOU START OFF DRIFTING TOWARDS COMICS OR SOME OTHER AREA OF ART?

I think that the first thing I probably drew was a bunch of pictures I copied from coloring books and the Sunday funnies. I used to copy the covers from comic books and things like that. I remember copying a **Tarzan** cover from the 1950's.

FROM THERE DID YOU PURSUE ANY ART TRAINING WHILE IN SCHOOL?

I had about two years of art classes in my junior and senior years of high school that didn't amount to much. It was enough to get me interested and started From there I went on to the University of Wisconsin with the idea that I'd be a commercial artist. I spent a year there taking a whole three hours of art a week—and I was an art major! All the rest of my time was spent on the academic subjects. After spending a year, wasting a lot of tuition money, and not learning a darn thing about art I decided then to transfer to a school that would teach art specifically because I couldn't see what good history or mathematics or geology would do for me

ISN'T THIS ABOUT THE TIME YOU GOT INTO THE SERVICE?

Yeah. I had dropped out of the University for one semester and I was working, trying to raise enough to transfer to a private art school. Unfortuntely, just about the time I got my tuition together Uncle Sam came knocking on my door. "Here I am boy," he said, "and we want **you**."

They sent me a nice little letter saying I had twenty days to enlist or they would draft me. Being the courageous hero that I am, I went out and enlisted, figuring that by enlisting in the Air Force, you see, I wouldn't have to go to Viet Nam. So the Air Force sent me to Saigon

THERE MUST HAVE BEEN SOME GOOD OPPORTUNITIES TO USE ART IN THE SERVICE. DID YOU GET SOME NICE, SOFT OFFICE JOB?

I really did get a pretty good job Thanks to a good line of bull I convinced them that I had experience as a commercial artist and they made me an illustrator,so I spent four years pushing a pencil behind a drawing board.

In basic training I met the guy who convinced me that I should be a cartoonist. He's the guy who told me that a cartoonist only works two or three days a week and made a million dollars a year. All I can say is that I hope that guy is a cartoonist someplace so he can find out just how wrong he was.

HOW DID YOU GET THE NICKNAME "IRON MIKE"?

That came from a comic strip that I created. The character was a rough-tough hard-boiled private eye in the Mickey Spillaine tradition and I called him "Iron Mike" after an old cop who used to pound a beat where a lot of us kids hung out in the late 50's and early 60's.

YOU GOT TO SEE MOST OF THE 50's THEN?

Oh, yeah. You also have to consider being in the North Woods, we were a little behind the times. Where we were the '50's lasted until about 1968.

HAVE YOU HEARD ABOUT THAT NEW GROUP, THE BEATLES?

Funny you should mention that. I remember when their first recording came out I was at a sock hop. The guy who was playing the records put on "I Want to Hold Your Hand" but after four bars of it everybody was booing so loudly he picked up the record and snapped it in two, saying "Well, that's the last we'll ever hear from those guys."

WELL, NOW YOU'RE OUT OF THE SERVICE (CONGRATULATIONS). THIS SOUNDS LIKE A FINE TIME TO GET MARRIED.

Oh, I got married before I went into the service.

BEFORE?

I got married in 1967. In fact, I had already enlisted and they gave me a three-month deferment so I could get married before I went in. We had a three-month honeymoon before Uncle Sam called me.

IT MUST HAVE BEEN A PRETTY UNCERTAIN TIME, THOUGH, CONSIDERING WHERE YOU WERE GOING.

Yeah, it was, but you know when you're young you do some crazy things

It sounds funny, but I met my wife Sandy at a pool hall. It wasn't actually a pool hall, it was a youth center with a couple of pool tables there. She was the girl who sat there and if you wanted to play pool she'd punch your time card and take your money. I used to hang out there a lot and give her a hard time. We got to be good friends and then after four or five months we started dating and after a couple of years we got married. See how it happens?

AFTER THE SERVICE, WHAT GOT YOU INTERESTED IN ART AGAIN?

After I'd gotten two years in and qualified for G.I Bill benefits, I started taking the Famous Artists School correspondence course in cartooning Then when I got out I went into a regular art school. I went to the Chicago Academy of Fine Arts because of all the school catalogues I had sent for theirs seemed to have the best background record. It all seemed very impressive on paper but it didn't live up to what I expected

DID YOU EVENTUALLY GRADUATE FROM THERE?

No, I didn't After a couple of years it seemed as if I was teaching the teachers. I decided I was wasting my money and quit school to get a job in commercial art. I worked for a commercial art studio in Chicago for about two years, but all the while it was still in the back of my mind that I was gonna be a famous cartoonist. To that end I started developing comic strips which I tried to sell.

FROM THERE IT WAS A HOP, SKIP AND A JUMP FROM THE STUDIO TO BRENDA STARR?

Actually, it was at the same time. I had taken my two comic strips to the comic strip editor of the Chicago Tribune. One of them was "Iron Mike," and the other one just happened to be called "The Savage Empire," which is now known as "The Warlord." The guy seemed fairly impressed with my work but unfortunately he told me that at the time adventure-type continuity strips just weren't selling. He said, "If you had come around fifteen years ago I could have made you a star!"

The day after I had shown him "Savage Empire," the editor had lunch with Dale Messick. When Dale mentioned that she needed an assistant he said "I know just the guy." So he called me and I called Dale, and that started

about a year's association doing backgrounds and figures on **BRENDA STARR.**

ALL THAT SEEMS VERY STRANGE SINCE HER STYLE IS SO DIFFERENT FROM YOUR OWN.

Yes, it is, but at the same time it's a good learning process. At first she used to criticize me because my characters were too realistic. She would explain that what she was drawing was a CARTOON strip, not an illustration but a comic strip. At first the only way I could imitate her style of drawing was to do everything extremely fast If I took my time with it it would be too tight, too precise and too

mechanical I used to do a week's worth of dailies in six hours or a Sunday page in two hours

YOU COULD HAVE MADE A MILLION.

No, not really. She had another assistant at the time who did 95% of the penciling He did the layouts and Dale would re-pencil the figures of Brenda or maybe two others. Then I'd take it from there

FROM THERE DID YOU START GETTING INTERESTED IN COMIC BOOKS?

My urge to get into actual comic book work came suddenly. I got interested in comics again while in Viet Nam, after having let them fall to the wayside around age fifteen or sixteen when I started really getting interested in girls. Back then Gil Kane was still drawing **GREEN LANTERN** and Carmine Infantino was doing the **FLASH,** but the **BATMAN** stories were still the old square block jaw and everything. Then when I was over in Viet Nam a friend showed me a copy of **GREEN LANTERN/GREEN ARROW** #79; the story about the Indians and Ulysses Star.

It really took me by surprise because I'd grown up with art that looked like somebody had held a pencil in each hand and just gone at it, except, like I said, guys like Carmine and Gil. It really surprised me to see that people were actually doing what I considered good artwork. I'd always had a great admiration for Hal Foster and I enjoyed reading strips like that but I didn't think that I'd ever be able to do it. When this guy showed me that **GL/GA** I said right there, "That's what I'm gonna do!"

THAT BOOK WAS IN 1970 AND I KNOW YOU DIDN'T COME TO NEW YORK UNTIL 1973. WHAT WERE YOU DOING IN THAT PERIOD TO GET YOU INTO COMICS?

Like I said, I spent two years at the Chicago Academy of Fine Arts. Well, less than two years, actually As far as getting into the comic book field is concerned, the thought had never occured to me. I came to New York for the 1973 Comicon with a portfolio containing my "Savage Empire" strip in the hopes of making some contacts at the convention. Like a fool I thought that there'd be a whole lot of bigwigs from various newspaper strips just itching to discover new talent. And I was new talent just itching to be discovered.

When I hit New York I made a few phone calls and talked to some people only to find that they didn't even want to look at your portfolio if you were trying to sell an adventure continuity strip.

One day I was wandering around the convention when a gentleman with a tape recorder hauled me over to the side and asked if I was an artist. He looked at my portfolio and asked if I had tried talking to anyone from National Periodicals. I replied that the only person I had met had been Allan Asherman. So he says, "I'll tell you what, you'd better go up and talk to Julie Schwartz." I replied, "Well, that would be fine, except that I have to fly to Chicago tomorrow."

So, anyway, he gave me the phone number and the address and everything else. At first he wouldn't give me his name until finally I said, "Well, look I want to be able to say so-and-so sent me." He replied, "Okay, so tell them Irv," and it was Irv Novick.

When I got back to Chicago I made a few phone calls to New York. It turned out that right about that time National was putting out a lot of new comics. I had talked to Julie Schwartz on the phone and it seemed pretty promising, so I pulled up stakes, moved me and the wife and the dog and the bird out to New York and then showed up at Julie Schwartz's office one day with my samples and he said, "Are you an artist?" And I said "Yeah!" He says, "Well, what the hell makes you think you can draw comic books?" I unzipped my portfolio and said, "Take a look for yourself and then you tell me."

He looked at my work and then called Joe Orlando in. Joe looked at it and I walked out a half hour later with a script in my hands. That was the first **Aquaman** that I did.

NOW YOU ARE MOSTLY KNOWN FOR YOUR WORK ON THE LEGION. HOW DID YOU HAPPEN TO FALL INTO THAT KIND OF ASSIGNMENT?

Fell in is exactly the way it happened At the time that I was working on that story you're going to be running in **AMAZING WORLD** #12 (my second assignment for National) I got a phone call from Joe Orlando. It seemed that at about the time I walked into National Dave Cockrum had walked out, and Joe Orlando said he was going to recommend me for the **Legion Of Super-Heroes.** Murray was on vacation during all this and hadn't heard he'd lost his artist. When they told him he said "All right, who am I going to get to replace him?" and I believe that both Julie and Joe recommended me for the job I talked to Murray and agreed to ink a short story Dave had pencilled (I guess they wanted to try me out and see if I could handle it.) He seemed pleased with the job and I've been drawing the book ever since

WHAT DID YOU FEEL ABOUT COMING ONTO A STRIP THAT HAD BEEN SO POPULAR UNDER ANOTHER ARTIST?

I felt that it was the luckiest break that I ever could have. It really was, at that time. To be honest with you, I had no idea that the **Legion** had such a large following. I had never read the book until I started drawing it.

THEN ALL OF A SUDDEN YOU HAD 24 COSTUMES FACING YOU.

Oh, yes, that was jolly. I had to go and scrounge through old pictures and everything to find out what these guys looked like. In fact, it took me over a year to get to where I can draw most of the costumes through memory

WHAT'S YOUR OPINION ABOUT THE KIND OF FOLLOWING THE LEGION HAS?

I think it's fantastic. I'm glad to see that the book is doing well and I like to think that I had something to do with it, but I know the thing has been popular from the start. It also has more appeal to the age group that buys most of the comics. Sure you have your regular fans, the guys 15-17 years old who have been reading the **Legion** for years and know who's been dating whom on

which planet. I'm sure they're not as numerous as those little kids who just look at the cover and see a lot of action going on with all those brightly-colored costumes and more or less buy on the basis of that

DID IT SATISFY YOU CREATIVELY TO BE DOING A REGULAR STRIP?

Well, it satisfied me professionally but not creatively. I always had it in the back of my mind that I wanted to do my own thing. I like the idea of writing your own story, creating your own characters and following the thing right through from beginning to end. But as I said, professionally I considered it to be a feather in my cap to be doing full books on my own when I'd only been out here in New York for say, less than three weeks when I landed the **Legion** ass gnment.

WARLORD INVOLVES YOU CREATIVELY FROM START TO FINISH. THIS IS INVOLVING YOU AS A WRITER FOR THE FIRST TIME. WHAT SPECIAL DIFFICULTIES HAS THAT PRESENTED?

I didn't have any difficulties at all in writing and I still don't. It's just dumb luck, but I grew up in an area where we didn't have television when we were kids. I think I saw my first television set when I was about eight and my folks didn't get one until I was ten. Up until then we had radio, comic books, the Sunday funnies and our own imagination. At any given time I could conjure up a better story in my head than you could generally find on television. I always had an imagination for way-out weird stories and as far as the technicalities of writing goes, I had enough courses in high school and college English Comp. and Lit. that I always seemed to do well in. It just seems to come as much second nature to me as drawing does.

YOU'RE NOT CONCERNED THAT YOU MIGHT NOT BE AS STRONG ON PLOT AS SAY, SOMEONE WHO WRITES COMICS FULL TIME?

I know I could never compete with a guy like Dave Michelinie or Cary Bates or anyone like that, but I regard myself in the comics profession as a storyteller. For this field what you're really involved with is storytelling, and I think I do a fairly good job of it.

DO YOU THINK THE BLEND COMES THROUGH RATHER WELL FOR WARLORD?

Yeah, I think it does. If you look at the book in its entirety it may seem like it's a little light on the writing. I don't believe in loading down every page with thirty to forty balloons so that the characters spend most of their time talking. I don't believe in carrying on a conversation while you're fighting. I try to tell the story completely and concisely in the pictures and then the dialogue is for embellishing that and developing certain little plot lines that you cannot carry off in the pictures. I think if you stop to consider that most of our audience lies in the range between seven and thirteen years old with a large portion of them being under ten, then if you can aim toward them the older ones will take care of themselves. If you've done your job right there'll be something for everyone.

WARLORD WENT OFF-SCHEDULE FOR AWHILE AND YOU WERE MOVED OVER TO GL/GA.

Right

THAT MUST HAVE BEEN A KICK.

It was and still is. I'm still doing the book and if they want to take me off it they'll have a fight on their hands. For me it was like the pot of gold at the end of the rainbow. I got as much of a kick out of that as I did doing the **WARLORD.**

I think it was the fact that **GL/GA** was what got me interested in comics in the first place that made it such a kick. My taste in comics is rather limited—it's subjective and rather personal. If it appeals to me it's good and if it doesn't I generally don't pay any attention to it.

WHAT ARE YOUR PLANS NOW THAT WARLORD IS BACK ON THE SCHEDULE?

Just gonna keep going. You mean plans for the plot? There's going to be a major plot development in issue #5 that I won't tell anybody about as it's for them to find out. As for where we're going from there I have to talk to Joe Orlando about a few things.

I'm debating whether or not to add more characters as was the original plan or else let the book go with only a few central characters

HAS WARLORD DEVIATED SIGNIFICANTLY FROM YOUR ORIGINAL PREMISE OF SAVAGE EMPIRE?

Yes, almost totally in terms of the setting, the type of character and greatly in terms of the plot. The Savage Empire hero was an archaeologist who found a passage through time amid the ruins of an ancient temple which just happened to be from Atlantis, the lost continent. This passage transports him back through time to Atlantis at a time before Atlantis had developed to the advanced state it was before they sank. The plotline went along much as it had in "A Connecticut Yankee in King Arthur's court," Here was a guy who was more of a thinker than a man of action and was forced to become a man of action. With the **WARLORD** I started out with a man of action. This eliminated a lot of the unnecessary captions explaining how his character must eventually change.

The Warlord is a guy who made a living with war. Actually, he was a U.S. spy pilot who probably served time in Viet Nam and action was nothing new to him

HOW'S YOUR PERSONAL LIFE THESE DAYS NOW THAT YOU'VE GONE BACK TO WISCONSIN?

Yeah, we've been out here since April now and we're busy getting settled down in the old home town. I've got a farm out here . . . about 39

acres worth. I call it 'Brigadoon'—after the Scottish village that appears out of the mist every 100 years. There's a small cottage that my wife and I are moving into and there's another old farmhouse that's kind of in need of repair that we've fixed up as a studio and I do my work out there. And lately I've been thinning out the gopher population of my lawn with my bow and arrows.

DID YOU TAKE THE LITTLE CRESENT SIGN OFF THE STUDIO DOOR?

No, actually it didn't have one on

the studio, but I know the kind of buildings you're talking about. Where most families have two cars or two garages, we have two outhouses for prestige.

We're real modern now. We're even getting indoor plumbing. In fact we just finished putting in a shower bath. No more sitting in the rainbarrel.

EVERYTHING SEEMS TO HAVE COME TO YOU BY YOUR JUST BEING THERE WITH YOUR PORTFOLIO READY FOR YOUR CHANCE. CAN YOU GIVE ANY ADVICE TO YOUNGER READERS WHO'D LIKE TO GET INTO COMIC BOOKS OR COMIC STRIPS?

Yes, to the kids who want to get into comics, if you're young (like 13 or 14) just don't lose interest. If you want to be an artist or a writer do a lot of either drawing or writing. A lot of people fight the idea of copying someone else's work, but you'd be surprised how many big name artists started out by copying drawings they saw in the comic books. The idea behind it is that you've got to do it a little bit better than the guy who originally did them.

IS THERE ANY KIND OF SPECIAL TRAINING YOU COULD ADVISE THEM?

For someone who decides to be a cartoonist and doesn't know anything about it and wants to get the basics on it from day one (doing ballooned funny heads) I would recommend the Famous Artists curse in cartooning from the Famous Artists School in Westport, Conn. It has everything that a beginner could want. I believe you can now buy the textbooks and do the studying on your own which is a good thing. Or there's Joe Kubert's new school, which is perfect for a comic artist . . . if it had been open when I got out of the Army I would have gone straight there.

SO YOU SAY THEY SHOULD STICK WITH IT AND JUST STAY IN SCHOOL?

Stick with it but it's not absolutely necessary to go to the college route. For a lot of people it's not even the right move if they get into a university that puts too much stress on the academics and not the art. Then they could get waylaid and get their whole minds turned around. That's what almost happened to me at the University of Wisconsin.

IS THERE SOMETHING ELSE YOU THINK YOU'D LIKE TO DO IN COMICS?

There are several things that I've got in the back of my mind that I'd like to do. I have ideas for a couple of new books that will be hashed around and something may come of them.

If I get out of the comic book business I think the only other thing I'd want to do is a newspaper strip. The reason for that is there's obviously more money involved and the workload is not quite as heavy as it is in comics. I know a lot of guys have an awful lot of trouble meeting that deadline of six dailies and one Sunday a week, but when you stop and think about the volume of work that a comic BOOK artist turns out, that's about a day and half's amount of work.

There's something else that would be good advice to newcomers just starting out. You've got to remember it's not only important to be as good or better than the people who are working now, you've also got to be FAST! That's if you want to make a good living from all this.

EVER WONDERED WHAT REALLY LIES OUT THERE?
WE HEAR SO MANY STORIES ABOUT MONSTERS OUT OF SPACE. BUT ARE THEY JUST STORIES?
FOR INSTANCE, HOW DO WE KNOW THAT THE YARN THE FARMERS UP AROUND MILLVALE, MAINE TELL ISN'T TRUE? EVEN THOUGH THE AUTHORITIES DID HUSH IT UP?
THE ANSWER IS - WE DON'T KNOW. BECAUSE NOBODY BUT THOSE FARMERS EVER SAW THE MONSTER AS HE REALLY WAS...
J-3443
NOBODY BUT THE FARMERS — AND BRIDGET. AND SHE'LL NEVER TELL THE REAL STORY. SHE CAN'T. WE HUMANS ARE A PECULIAR LOT. WE CAN FORGIVE MUCH. BUT THERE WOULD BE NO PITY IN US IF WE WERE EVER TO LEARN THE TRUTH ABOUT...

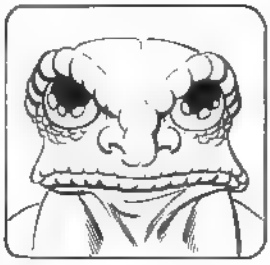
The ALIEN AMONG US

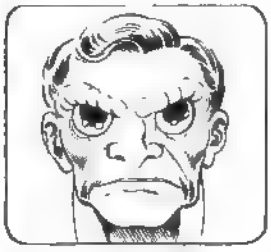
SCRIPT: Jack Oleck
ART: Mike Grell
EDITOR: Joe Orlando

©

AH, BRIDGET! A FIREBRAND OF A COLLEEN SHE WAS. BUT OF COURSE, SHE WASN'T THERE WHEN THE MONSTER FIRST CAME TO WALT DONALD'S FARM ...

THE ALIEN WAS FROM VENUS. A SCOUT. AN OBSERVER COME TO SEE IF EARTH COULD BE COLONIZED BY HIS RACE, AND HE HADN'T COME TO WALT DONALD'S FARM BY ACCIDENT.
M-M. EXCELLENT, EXCELLENT. THIS PLACE SHOULD MAKE AN IDEAL BASE OF OPERATIONS. BUT— FIRST THINGS FIRST.





IMPOSSIBLE, YOU SAY? BUT WHY? WHO KNOWS WHAT POWERS AN ALIEN MAY POSSESS? SO THAT AFTERWARD IT WAS WALT DONALD WHO BURIED--WALT DONALD?
REST EASY, MR. DONALD!
IN A FEW HOURS, I'LL BE READY TO BEGIN MY OBSERVATIONS.
YOU HUMANS, WITH YOUR SENTIMENT AND YOUR SOFTNESS! PAH! MY TASK SHOULD BE EASY!
TO THE ALIEN, IT ALL SEEMED SO SIMPLE. WHAT DID HE HAVE TO FEAR FROM MERE HUMANS?
RUNNING!
YES?
YES?
AND IS THAT ALL YOU HAVE TO SAY TO ME, WALT DONALD?
ME, WHO'S COME ALL THE WAY FROM THE OLD SOD JUST TO BE YOUR BRIDE?
'TIS BRIDGET O'HALLORAN YOU'RE TALKING TO! SHE THAT ANSWERED YOUR ADVERTISEMENT FOR A WIFE AND ALL YOUR LETTERS AS WELL!
ADVERTISEMENT? LETTERS? I DON'T--
THESE LETTERS! FAITH, AND I SHOULD HAVE KNOWN! YOU MEN! A GIRL OF CHARACTER YOU WANTED! A HARD WORKER! THIS AND THAT YOU WANTED! AND NOW YOU PRETEND YOU DON'T REMEMBER!
BUT YOU'LL NOT BE RID OF ME THAT EASILY, WALT DONALD!
A WEDDING I CAME FOR AND A WEDDING I'LL HAVE! YOU'LL NOT BE CHANGING YOUR MIND NOW! I WARN YOU--
BUT I-I HAVEN'T CHANGED MY MIND! I MEAN-- THAT IS--
3

YOU SEE? SHE WAS A TIGRESS! FOR A MOMENT THE ALIEN STUTTERED, STAMMERED. BUT HIS MISSION CAME BEFORE ALL ELSE. AND SO...
COME IN! I-I'M GLAD TO SEE YOU! I-I JUST WASN'T EXPECTING YOU. YOU MUST BE TIRED. YOU CAN SPEND THE NIGHT, AND IN THE MORNING WE'LL TALK--
TALK? AND WHAT DO YOU THINK YOU'D BE DOING NOW? YOU'LL NOT BE KISSING ME, MR. DONALD! NOT YET!
NOT TILL THE WEDDING RING IS ON MY FINGER ALL RIGHT AND PROPER! AND I'LL NOT BE SPENDING THE NIGHT UNDER THE SAME ROOF WITH ANY SINGLE MAN!
A PROPOSAL OF MARRIAGE YOU SENT ME AND A PROPOSAL OF MARRIAGE I ACCEPTED! SO WE'LL GO TO TOWN RIGHT NOW! FOR THE CEREMONY!
THE-CEREMONY? I--YES--YES, ALL RIGHT! WHAT-WHATEVER YOU SAY!
MILLVALE MAINE
POPULATION 103
AND YET, IF HE WAS TO BE WALT DONALD HE HAD TO DO WHAT WALT DONALD WOULD HAVE DONE. SO...
CONGRATULATIONS, WALT, YOU OLD SON OF A GUN! IT'S ABOUT TIME!
YEAH! ALL YOUR FRIENDS IN MILLVALE WERE BEGINNING TO THINK YOU'D BE A BACHELOR FOREVER! BUT YOU SURE GOT YOURSELF A PRIZE!
SO—HE HAD NO CHOICE, REALLY. BUT AFTERWARD...
BRIDGET, I-I'VE BEEN THINKING. I-I MEAN, WE-WE OUGHT TO HAVE A HONEYMOON. WHY DON'T WE GO TO THE CITY? I MEAN—IF YOU DON'T MIND--
MIND? WHY, YOU DARLIN' MAN! SO SHY AND QUIET AND—SO ROMANTIC!
I'D LOVE TO GO TO THE CITY! WHATEVER YOU SAY, DARLIN'! WHATEVER YOU SAY!
4

AFTERWARD, THE ALIEN THOUGHT LONG AND HARD. IT WAS THE CITIES OF MEN THAT HE HAD COME TO SEE, NOT THEIR FARMS. BUT HE WAS TO SEE VERY LITTLE OF THE CITY, AT FIRST...

FAITH! SUCH BUILDINGS! AH, WALT-HUSBAND— YOU'VE MADE ME A HAPPY GIRL--

OOPS! SORRY, MAC, I DIDN'T MEAN TO BUMP YOU! I'M IN A HURRY AND--

A HURRY? ANIMAL! YOU DARE TO TOUCH ME?

ME?

WALT! WALT, NO! LET HIM GO!

DEAD--HE'S DEAD! I THINK HIS NECK IS BROKEN!

YOU'VE KILLED HIM!

KILLED--NO! WALT—RUN! THIS WAY! RUN!

THAT SHOULD NEVER HAVE HAPPENED! TO THE ALIEN, MEN WERE NO MORE THAN INSECTS! BUT IT WAS STILL A MISTAKE. AND SO FOR A WHILE HE AND BRIDGET RAN DESPERATELY. UNTIL...

ROOMS FOR RENT

IN HERE! QUICKLY!

YES? I'M THE LANDLADY HERE. IS THERE SOMETHING I CAN DO FOR YOU?

NO, WE-- YES-YES, WE WANT TO RENT A ROOM!

AH, THE TRICKS THAT LIFE PLAYS— EVEN ON AN ALIEN. THERE WAS RAGE IN HIM LATER—RAGE AT HIS OWN STUPIDITY. BUT HE WAS LUCKY. HE HAD BRIDGET.

BRIDGET, I-I'M SORRY. I-I LOST MY HEAD! I--

I KNOW! POOR MAN! IT WAS YOUR TEMPER THAT DID IT. YOU MEANT NO REAL HARM. BUT NOW— IF THE POLICE SHOULD FIND YOU--

YOU-- YOU'RE NOT GOING TO TELL THEM?

TELL THEM? SURE, AND IT'S A POOR THING YOU MUST THINK OF ME! WE'LL HAVE TO STAY HERE FOR A WHILE! QUIETLY! BUT I'LL NOT GIVE YOU UP! NEVER!

5

A TOWER OF STRENGTH WAS BRIDGET. AND WHY NOT? SHE HAD HER MAN. SHE COULD EVEN BE GAY AS DAYS PASSED. HAPPY! BUT THE ALIEN...
FOUR DAYS! FOUR DAYS IN THIS-THIS CELL! FOUR DAYS WASTED!
I'VE GOT TO GET OUT, TO DO WHAT I CAME FOR!

THE ALIEN SAW, THEN. HOW MEN PLAY AND HOW THEY WORK...
GO-GO DANCERS
THREE SHOWS NIGHTLY

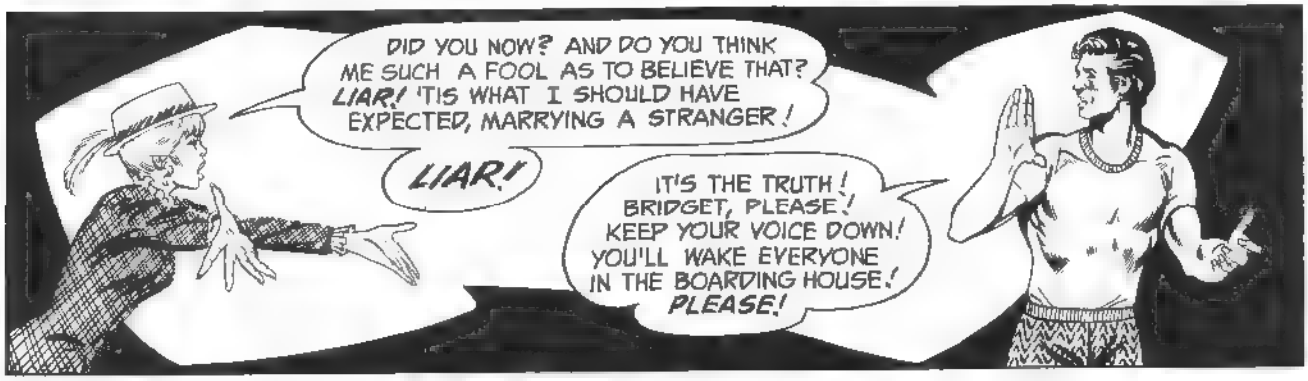
BUT IT WOULD TAKE WEEKS TO SEE IT ALL. MONTHS! AND HOW COULD HE SEE WHAT HE HAD TO SEE IF THERE WERE— COMPLICATIONS?
TICKET
BRIDGET! THAT'S BRIDGET!
SHE MUST HAVE COME LOOKING FOR ME! I'D BETTER GET BACK TO THE ROOM, MAKE UP SOME STORY--

BUT THERE WAS TO BE NO NEED FOR A STORY. NOT THEN. A PEARL AMONG WIVES WAS BRIDGET. A WOMAN WHO MUST HAVE WONDERED, BUT WHO STILL HAD HER TONGUE...

THERE WERE NO QUESTIONS, AT FIRST, BUT PATIENCE IS NOT THE WATCHWORD OF A COLLEEN NEWLY WED...
NO-NO, NOT AGAIN! BRIDGET! SHE'S LOOKING FOR ME AGAIN, CURSE HER!
THE SOONER I GET BACK TO OUR ROOM, THE BETTER!
6

IT WAS AN ANGRY AND FRUSTRATED ALIEN WHO RETURNED TO A FURNISHED ROOM THEN. BUT THIS TIME, IT WAS NOT TO BE AS IT HAD BEEN BEFORE...

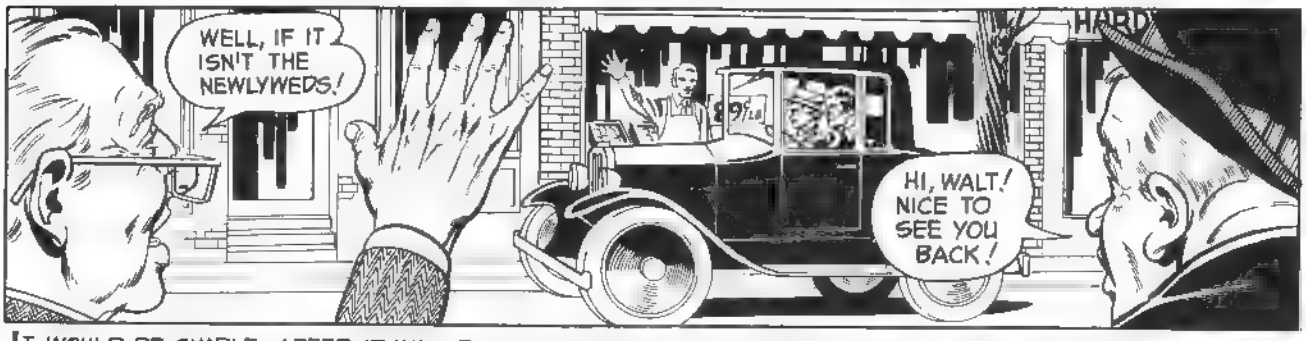
SO! YOU NEEDN'T PRETEND TO BE ASLEEP, YOU SPALPEEN! GET UP! GET UP, I SAY, AND TELL ME WHERE YOU'VE BEEN! AND I'LL TELL YOU THAT YOU'RE A LIAR!
WHAT-- BRIDGET! WHAT IS IT? WHAT'S WRONG?
WHAT'S WRONG, THE MAN SAYS! SNEAKING OUT—AND US STILL ON OUR HONEYMOON!
I WANT THE TRUTH, WALT DONALD! NO HUSBAND OF MINE WILL GO WANDERING NIGHTS! SO TELL ME--
SO THAT'S IT! I DID GO OUT! BUT ONLY TO GET SOME AIR! I--


DID YOU NOW? AND DO YOU THINK ME SUCH A FOOL AS TO BELIEVE THAT? LIAR! 'TIS WHAT I SHOULD HAVE EXPECTED, MARRYING A STRANGER!
LIAR!
IT'S THE TRUTH! BRIDGET, PLEASE! KEEP YOUR VOICE DOWN! YOU'LL WAKE EVERYONE IN THE BOARDING HOUSE! PLEASE!

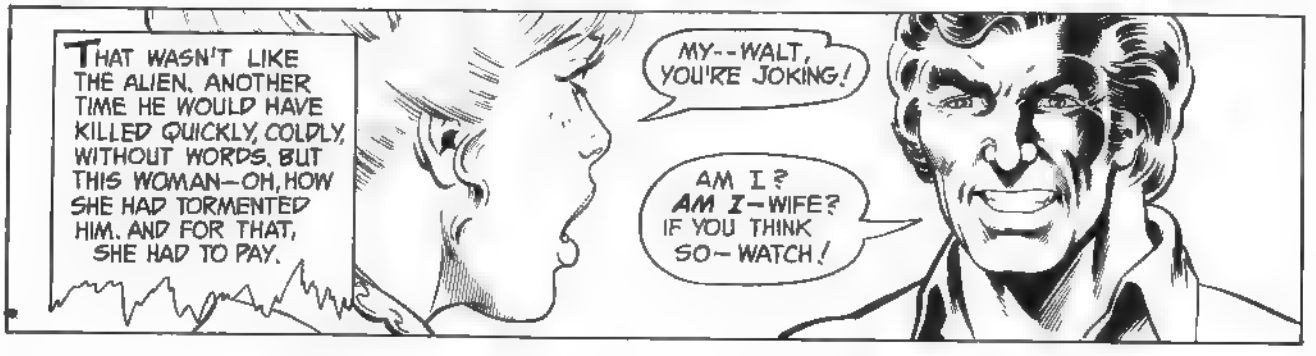
PLEASE! AH, THAT WORD CAME HARD TO THE ALIEN! HE'D HAD ENOUGH, THEN! HIS FINGERS ITCHED FOR BRIDGET'S THROAT. BUT HE WAS A CLEVER ONE...
BRIDGET, I'M SORRY, I SHOULD HAVE TOLD YOU--IT'S THIS PLACE!
DARLING, LOOK, WHY-WHY DON'T WE GO HOME? WE CAN BE ALONE AND--WILL YOU?
HOME? BACK TO THE FARM?

YES! THEN THERE'LL JUST BE THE TWO OF US! AFTER ALL, A MAN LIKES TO BE ALONE WITH—WITH HIS BRIDE...TO-TO SHOW HOW MUCH HE LOVES HER. WILL YOU COME WITH ME?
WELL--
7

IT WASN'T LOVE THE ALIEN WAS THINKING OF. HE WAS THINKING OF A QUIET BARN THAT CONTAINED A GRAVE. THERE WAS ROOM ENOUGH IN THAT BARN—FOR *TWO* GRAVES. AND SO...

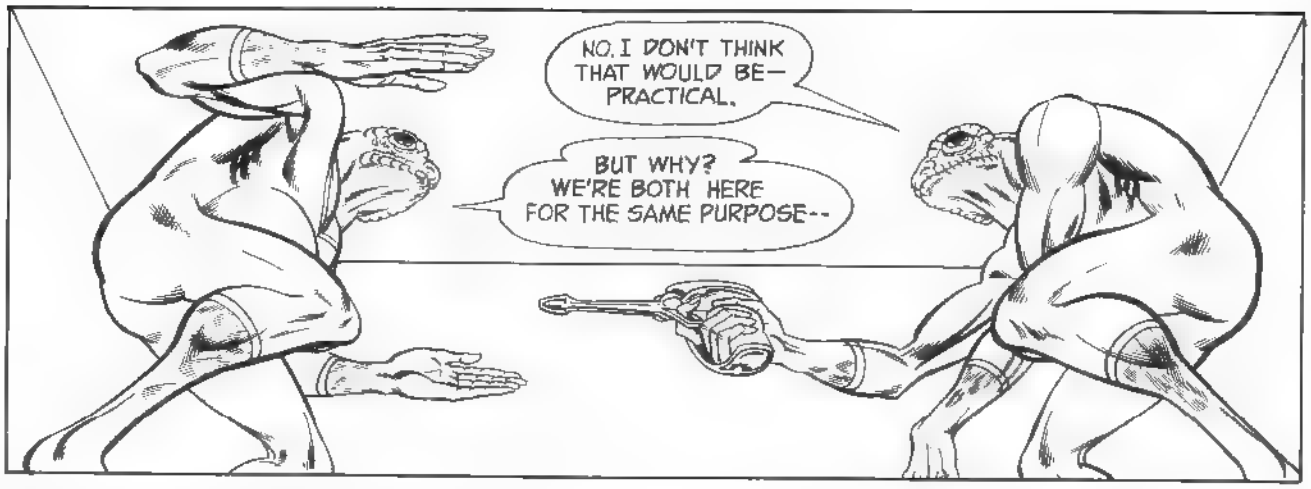


IT WOULD BE SIMPLE, AFTER IT WAS DONE, TO EXPLAIN THAT BRIDGET HADN'T BEEN HAPPY, THAT SHE HAD LEFT HIM. BUT FIRST, THERE WAS A TIME OF WAITING. THREE DAYS, TO ALLAY SUSPICION. THEN...


THAT WASN'T LIKE THE ALIEN. ANOTHER TIME HE WOULD HAVE KILLED QUICKLY, COLDLY, WITHOUT WORDS. BUT THIS WOMAN—OH, HOW SHE HAD TORMENTED HIM. AND FOR THAT, SHE HAD TO PAY.
MY--WALT, YOU'RE JOKING!
AM I? *AM I*—WIFE? IF YOU THINK SO—WATCH!

THAT WAS WHEN BRIDGET FINALLY SAW THE ALIEN AS HE REALLY WAS! SHE SCREAMED! BUT EVEN THEN, HE DID NOT RUSH THINGS! HE SAVORED THE MOMENT, TASTED IT...

EEEEEEEEEEEEEEE
YES, THIS IS ME AS I *REALLY* AM!
I COME FROM VENUS! BUT ON VENUS WE ARE FIGHTING A CIVIL WAR. EAST AGAINST WEST! AND MY SIDE, THE EAST, IS *LOSING!*
WE NEED ANOTHER WORLD IN CASE WE *DO* LOSE! SO I WAS SENT HERE TO SEE IF EARTH CAN BE TAKEN OVER!
IT SHOULD HAVE BEEN EASY! THESE HUMANS ARE SOFT FOOLS! BUT YOU'VE MADE IT DIFFICULT!
I CHOSE THIS PLACE AS A HEADQUARTERS! IT WAS PERFECT! AND THEN YOU HAD TO COME!
YOU'VE TORMENTED ME, IRRITATED ME, --YOU, A *HUMAN!* BUT *NO MORE!*
IN AN HOUR YOU'LL BE BURIED IN THE BARN BESIDE THAT OTHER STUPID HUMAN WHOSE PLACE I TOOK! HE DIED *QUICKLY!* BUT YOU WON'T! YOU'LL DIE SLOWLY!
WILL I?
NO, I THINK NOT—HUSBAND!
IT SEEMS--WE'VE *BOTH* BEEN MASQUERADING!
BUT NOW--
--THE MASQUERADE IS *OVER!*
YOU--YOU TOO! YOU'RE ONE OF *US!* I NEVER DREAMED--
BUT THIS IS *PERFECT! TWO OF US!* NOW WE CAN GO ON WITH OUR WORK--
9


NO. I DON'T THINK THAT WOULD BE— PRACTICAL.
BUT WHY? WE'RE BOTH HERE FOR THE SAME PURPOSE--

EXACTLY. THAT'S WHY I CHOSE THIS PLACE, TOO. BUT THERE'S ONE PROBLEM. YOU SEE, WE *AREN'T* THE SAME! WE BOTH COME FROM VENUS!
ONLY I HAPPEN TO COME FROM— THE *WEST!*

YOU WERE RIGHT—HUSBAND! THESE HUMANS ARE STUPID! SOFT! IT SHOULD BE EASY TO TAKE THEIR WORLD!
BUT YOU'LL HAVE PLENTY OF TIME TO THINK ABOUT THAT--
--AFTER I BURY *YOU*—WHERE YOU MEANT TO BURY *ME!*
10

THE IRONY OF IT ALL. IT WAS ALMOST FUNNY. SO WHO COULD BLAME BRIDGET IF SHE WAS SMILING, LATER...
IN A WAY, IT WAS AMUSING. SO THAT THE SMILE REMAINED GLUED TO HER LIPS EVEN WHEN THE LIGHTS WENT ON AND THE STUPID HUMANS SHOUTED THEIR GREETINGS...
SURPRISE!
WELCOME HOME, WALT! AND YOUR MISSUS TOO!
YOU NEVER REALLY HAD A WEDDING PARTY, SO WE THOUGHT WE'D GIVE YOU ONE AND--
THAT WAS WHEN BRIDGET STOPPED SMILING. THEY TOOK HER AWAY. BUT LIKE I SAID, SHE NEVER TOLD THE REAL STORY. SHE COULDN'T.
AND BESIDES WHO WOULD BELIEVE IT?
DO— YOU?
THE END
11

CONFESSIONS OF AN OVERAGE COMIC BOOK FANATIC!

Or how I spent seven years of my life reading comic books--and found Nirvana.

BY MICHAEL L. FLEISHER

What's **that?!** You say you're a dedicated, devoted, hard-core, dyed-in-the-wool super-hero **fanatic?** You say you buy every super-hero mag you can get your **hands** on and would travel all the way to the **Okefenokee Swamp** to attend a comic book convention if **DC Comics** decided to **hold** one there?

You think **you've** got troubles, eh? You think **you're** addicted? **Hah!** Just wait till you hear **my** story. I passed through my entire boyhood—in the prehistoric forties and early fifties—relatively **unscathed** by comics. Oh, I **read** them, to be sure. I read every issue of **Batman** and **Superman.** I even read (gasp) **Wonder Woman** when none of my friends was looking. And of course I **ignored** my parents when they warned me that reading too many comic books would turn my mind to moldy Jello.

But then I grew up. I sold all my comic books to a junk lady on New York's Third Avenue for a penny apiece. (Please, don't remind me that if I sold that collection today I'd probably have enough money to buy myself a brand new Jaguar touring car. **I know! I know!)** I went to **college.** I got an **education.** I forgot all about my parents' warning. I became a thoughtful, hard-working, contributing member of society. I became (shudder) an **adult!**

And I became a **writer.** Not a comic book writer, a **real-world** writer. Then one day, without thinking, I signed a contract with a publisher to write a book about the super-heroes. It was to be called **THE ENCYCLOPEDIA OF COMIC BOOK HEROES.** It was supposed to be one volume long. And I figured it would take about a year or 18 months to write. That was in early 1969.

That's when I first walked into the National offices and asked for permission to use the resources of their fantastic library to do the research for my book. Of course, I had not so much as glanced sideways at a comic book in about 15 years. I dimly recalled that **Batman** my favorite character, had come out eight or ten times a year. I didn't think I would have that many comic books to read.

When Gerda Gattel, the DC librarian, opened the library door and turned on the light, I nearly died. Here was this room, filled from floor to ceiling with bound copies of DC's back-issue comic books, thousands upon thousands of them. It came to me with a sickening, mind-deadening thud that if I wanted my encyclopedia to be truly **definitive,** I'd have to read (gasp and double-gasp) **all** of them, at least all of them that had stories about super-heroes.

So that's what I did. And it didn't really take me too long to finish the book either. Just every single day of my life for **seven years!** And the work went a little faster after the first year or so, because I hired a full-time assistant, **Janet Lincoln,** to help me

Together, Janet and I read about 10,000 comic book stories and filled approximately 20,000 5" X 8" index cards with detailed typewritten notes on what we had read. Every now and then some DC staffer would poke his nose in the door to see how the two lunatics in the library were doing. Eventually, the typewritten notes were transformed into the 6,000 articles that make up **THE ENCYCLOPEDIA OF COMIC BOOK HEROES.**

My little one-volume encyclopedia, by the way, turned out to be a trifle longer than I expected it grew to 2,000,000 words (that's about 8,000 typewritten pages) and finally had to be divided into eight individual oversized volumes. (Along the way, of course, I ran completely out of money to live on, and when my landlord began threatening me with eviction, I became a **DC** writer to stave off starvation. But that's another story.)

Under the auspices of the **Macmillan Publishing Company,** the eight volumes are now being published at the rate of two volumes a year. By the time you read this, the first volume, devoted entirely to **Batman,** should already be in the bookstores. Take it from me, comics fans, **THE ENCYCLOPEDIA OF COMIC BOOK HEROES: Volume I—BATMAN** contains every scrap of information you could possibly want to know about Batman. It consists of 416 double-column, oversized pages and boasts over 200 rare illustrations culled directly from the comics. It answers all those nagging questions that inevitably prey on the mind of any real fan, even while he sleeps—questions such as: (1) Who taught **Batman** the art of makeup and impersonation? (2) Who taught **Batman** to throw the boomerang and devised the first batarang? (3) Who hired **Joe Chill** to murder **Batman's** parents? (4) Who was the first criminal ever to shoot **Batman?** (I'd answer those questions for you here and now, you understand, but then (heh heh) you might not buy the book.)

If you do get hold of a copy of the **Batman** volume (Please **buy** one! I am **poor!**), take a long look through it and then drop me a line at **Amazing World** and let me know what you think of it. (No letter-bombs, please!) The second volume, due out in October, is devoted to **Wonder Woman.** Future volumes will immortalize **Superman, Green Lantern,** the **Flash, Hawkman,** and many others. (Many of the heroes were even published by other companies, but we'll keep that our little secret.)

Now I see that my space is running out, so I would like to direct this final comment to my mom and dad: Hi, folks! I know that when you sent me away to the University of Chicago you never expected me to use my higher education to become a comic book expert. But look at it this way: if enough people buy my encyclopedia, at least I'll have been paid for reading all those comic books, sort of

P.S. Okay, already! Don't break into loud sobbing! Don't beat your head against the wall! Here are the answers to those four Bat-trivia questions in the above article: (1) impersonator Barrett Kean; (2) Australian circus performer Lee Collins; (3) bank robber Lew Moxon; (4) Doctor Death's Indian assistant, Jabah. MLF

A SERIES OF STRANGE ADVENTURES

BY JACK C. HARRIS

There probably never was a better name for a comic book than **STRANGE ADVENTURES.** The first thing we learn is that this comic is unusual. Second, it has what every comic needs: adventure! The perfect title; it hints but it doesn't constrict. It could contain almost anything from super-heroes to weird stories of the supernatural. In fact, it did! **STRANGE ADVENTURES** lived up to its name by featuring one of the most varied collections of super-heroes, science-fiction and supernatural tales ever compiled. **Captain Comet, Animal Man, Deadman, The Space Museum, The Atomic Knights** and on and on . . . giving readers exactly what they wanted for the better part of thirty years.

Of the many series that ran in **STRANGE ADVENTURES,** there was bound to be at least one for every taste. A "strange adventure" to meet every hunger pang a fiction fanatic's imagination-starved mind could conjure Space exploring? You could jump aboard the **Pioneer** and span the galaxy with **Chris KL99.** Super-thinkers your bag? Investigate the unknown with **Darwin Jones!** How about a science fiction detective story with private eye **Star Hawkins** and his amazing robot **Ilda?** If you were a defeatist and believed we were headed for atomic destruction, you could find new hope and rebuild the earth with **The Atomic Knights!**

Memorable moments in the history of comics? They could all be found in the pages of **STRANGE ADVENTURES!** It's gone now, but the mark it made on the minds and talents of today's writers and artists still evident. So, let's take a look at a series of strange adventures.

* * * * *

The very first issue of **STRANGE ADVENTURES** rode on the crest of the wave of newly kindled interest in interplanetary travel. Hollywood had taken a giant step that season of 1950 with the production of George Pal's "Destination Moon." Comics and film joined forces in **STRANGE ADVENTURES** #1 (Aug./Sept., 1950) for a comics version of that epic. Jammed full of scientific fact, "Destination Moon" was the cover feature, but the lead story was of an entirely different nature! Space exploration in reality was never (unfortunately) like **The Adventures of Chris KL99!**

Imagine, for a moment, the next steps the hopeful, fictional heroes of that first moon mission wished for. What would be their next stop? Venus? Mars? The stars, the galaxy and the universe itself seemed suddenly in their grasp. What kind of man would it take to challenge the exploration of the future?

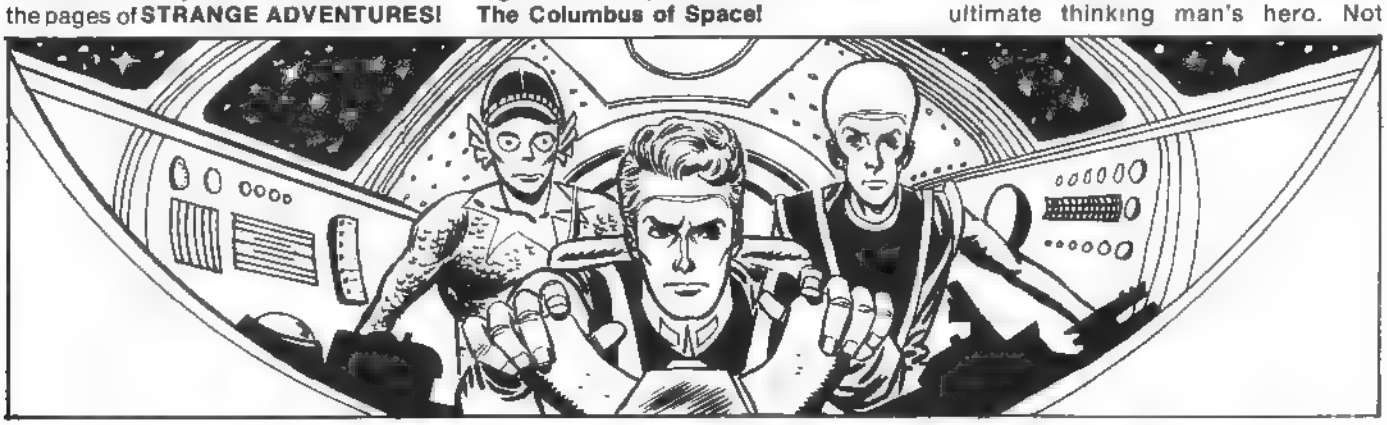
Author Edmond Hamilton, a pulp fiction veteran, took the questing question of the future, the knowledge of the past and a dash of the fantastic hopes of young adventurerer and wove them together in the person of **Chris KL99—The Columbus of Space!**

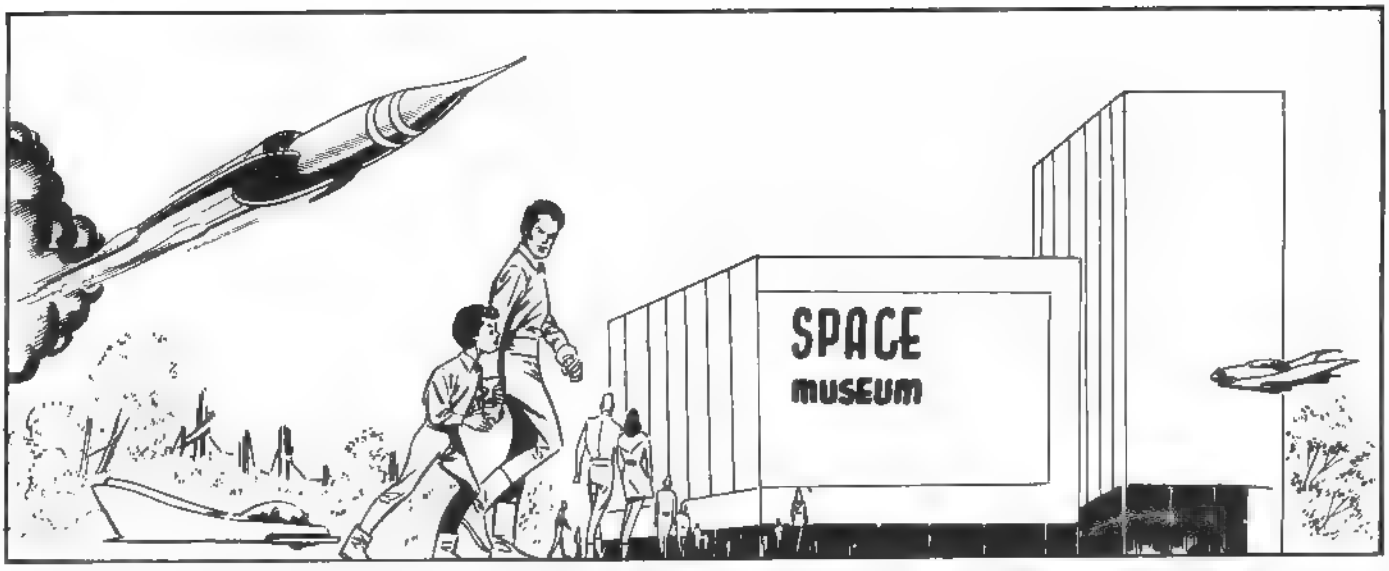
With his two partners, **Jero** the Venusian scientist and **Halk** the Martian adventurer, **Chris KL99** roamed the starways of the next century in search of new, undiscovered, unexplored worlds. Born on a space ship traveling between earth and Mars, Chris was the first human born in space. His father, **Jon ST94,** concluded this event was an omen that his son would follow in his footsteps as a star explorer. A stronger incentive was **Chris's.** His exploring was a cover for his true mission—locating his parents and the lost space colony they'd left to settle shortly before **Chris's** 6th birthday.

He eventually found the colony, but his parents had long since passed away. **Chris** assumed his mission complete with this sad discovery and believed his exploring days over until he heard the last video message left to him by his parents—a plea for him to continue their work exploring the universe in the name of the planet Earth!

So, onward he went in his superspaceship the **Pioneer,** exploring and discovering and aiding those planets in peril. **Chris, Halk** and **Jero** were never the physical heroes. They rarely threw a punch, but relied on their wits and the scientific gadgetry of their advanced era. They were thinking heroes—fighting with their minds rather than their muscles. Brain over brawn—the theme of the majority of the **STRANGE ADVENTURES** series.

Take David V. Reed's creation, **Darwin Jones,** for instance. He was the ultimate thinking man's hero. Not





costumed or in the least bit dynamic. **Darwin Jones,** who also debuted in that first issue of **STRANGE ADVENTURES,** was a scientist, the head of the government's **Department of Scientific Research.** He was charged with the duty of checking into strange and unexplained occurances around the world in the hope of using the suspected power of the unknown for some undisclosed governmental purpose

The eternal skeptic, **Jones** always looked for a hoax behind the unexplained. But, despite his skepticism, the mustached **Mr. Jones** did his share of quelling alien invasions over the years. And we do mean years, by the way, since **Darwin Jones** was never a "series," per se He would pop up in a story every so often, sometimes after a five or six-year interval. He was there at the beginning and almost up to the end of the Julius Schwartz-ed ted issues

Julius Schwartz, **DC's** resident science fiction specialist, was deeply involved in that particular genre almost since its inception (if you can find a copy, see **AWODCC** #3 for the complete Julie Schwartz story). He wanted to transfer his knowledge of science fiction to the comics media. The answer to that dream was **STRANGE ADVENTURES**—a science fiction anthology pulp magazine translated into comic book form!

But Julie was still the **comic** book editor, and he knew comic readers wanted **heroes** instead of just stories; thus, **Chris KL99** and **Darwin Jones.** But they weren't "super" enough. What would the "super" version of a thinking hero be? He would have to be an advanced thinker—someone with the mind of the future—a super-evolved mutant with the mental abilities of a man from 100,000 years from 1951! Lo and behold, **Captain Comet** was born!

Blazed on the cover **STRANGE ADVENTURES** #9 (Jun., 1951) was **Adam Blake** and his mutant alter-ego, the red space-suited **Captain Comet!**

Author John Broome's origin of **Adam** was no complicated journey from a distant planet of super beings, no experiment gone mad resulting in extra-normal powers for some clumsy scientist. No, none of that. **Captain Comet** was **born** with his abilities. Not discovering what he was until after extensive tests by his college instructor, the brilliant **Professor Zakro.** As **Zakro** explained it, ". . throwbacks (are) men of today with the minds and bodies of cavemen of 100,000 years ago Well, think of the opposite of that . . . scientifically, there is no reason why the opposite—an accidental specimen of **future man** –should not happen! It just never has, **Adam**—until now!"

With the **Professor's** help, **Adam** developed the identity of **Captain Comet** (taking the name because of the falling star that lit the heavens on the night he was born). Piloting his hand-built rocket, the **Cometeer, Adam** fought aliens and fantastic super scientific menaces during his series—the longest in the history of **STRANGE ADVENTURES.**

Never masked, **Adam** somehow retained his secret identity under his **"Clark Kent-ish"** role of a librarian His powers were never clearly defined, allowing him to be omnipotent in one issue, and easily kayoed in the next Of all the **STRANGE ADVENTURE** series, only the good **Captain** has survived You'll even find him in issues of **THE SECRET SOCIETY OF SUPER-VILLAINS**—twenty years after

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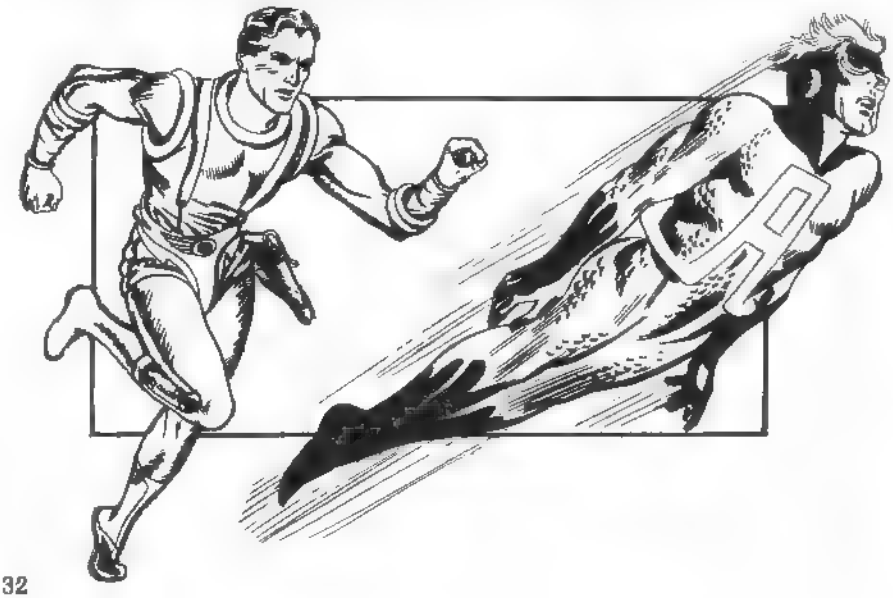
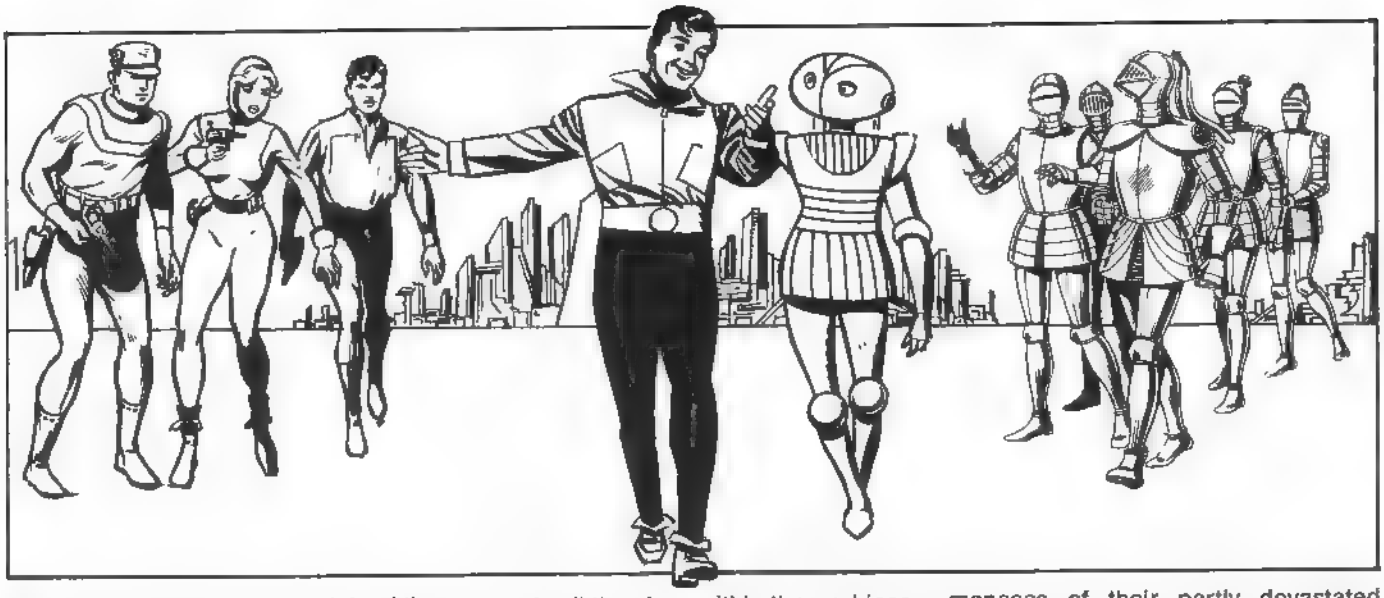


In the wonderful world of nostalgia, the most treasured items are always hoarded with the same gusto as something of monetary value· Souvenirs Not kept for their actual worth, souvenirs are saved for the things they remind us of Even superheroes do it. Wouldn't you love to spend an afternoon looking over **Superman's** trophy room in his Fortress of Solitude? How about a guided tour through the Bat-Cave? How about seeing the momentoes of all the gallant spacemen of the future? Well, that's just what **STRANGE ADVENTURES** fans were able to do beginning with #104, May, 1959 Along with Tommy Parker, readers toured **The Space Museum** with Howard Parker, Tommy's



father. The senior Parker explained the stories behind all the souvenirs kept in those most hallowed of halls—often challenging his son (and the readers) to unlock the secret of the object in the museum's display cases—usually the key to the survival of the spacemen it represented

Not really a series of continuing characters, **The Space Museum** was a showcase for space adventures with Howard and Tommy Parker telling the stories. But author Gardner Fox liked to play with his hosts, bringing them into the stories every so often. In "The Gem Invasion of Earth," we learned Tommy was named after the hero of the adventure his father related

The stars of "Earth Victory—By a Hair," were revealed to be Tommy's parents, Ex-general **"The Wrecker,"** Parker and Admiral "Blondy" Gordon. They returned to star in another adventure when they told the story of how Tommy was the hero of the hour when he was a toddler of three, saving his parents when they were "Prisoners of the Space Flowers."

Tommy's mother took over the telling of the tale when she related her experiences as "The Evolutionary Ensign of Space. ' But Tommy was the ultimate hero of the Parker family, when he and two of his Space-Scout friends saved the Earth and rescued the kidnapped **Space Museum** from the "Mass-Energy Robbers of Space."

* * * * *

World famous science fiction/fact writer Isaac Asimov has often explained the workings of the science-fiction detective story. Those who scoff such a combining of the two genres argue the science fiction writer could "cheat" the readers by inventing pseudo-scientific facts to match up with the deductive powers of their hero. Asimov counters by explaining a **good** science fiction detective story would be on the level if the author was careful to supply all the clues within the workings of the story, sticking to proven scientific theory to back up his hero.

Therefore, since he had the **"Superman"** of the science fiction world in the person of **Captain Comet,** editor Schwartz figured he'd play the parallel again with a **"Batman"**—a scientific detective in **STRANGE ADVENTURES!**

So, Gardner Fox went back to his typewriter and created **Star Hawkins,** the bumbling, hard luck detective of the future. But he wasn't the star of the strip, even though it bore his name. No, the readers weren't following Star's adventures; they wanted to see his amazing robot "gal Friday," **Ildal,** Ilda, though made of metal, had more charm, wit, insight—and brains than her human boss. It was Ilda who invariably solved the latest case her poor boss, **Star,** had undertaken.

By this time in the history of **STRANGE ADVENTURES, Star Hawkins** and **The Space Museum** were appearing on a regular basis. There was room for a third series since the others were being featured on a rotating basis in every third issue. So John Broome was assigned the task of telling the amazing post-Atomic War adventures of **The Atomic Knights** (see Paul Levitz's "Earth After Disaster" article elsewhere in this issue)!

After the Atomic War destroyed most of the civilization of Earth, the "exactly average man," Gardner Grayle, ex-atomic warrior, formed the band of **The Atomic Knights,** taking their title from the armor they wore, ancient armor that somehow shielded them from the lingering radiation of the H-Bombs and from "ragun" fire

Led by Grayle, school teacher **Douglas Herald,** his sister Marene, the twin Hobart brothers Wayne and Hollis, and Bryndon the scientist struck their first blow against the tyranny of post-atomic dictators in **STRANGE ADVENTURES** #117, Jun., 1960

They battled mutated plants, de-evolved men, illusions and various menaces of their partly devastated world until editorial change made them hang up their helmets forever.

* * * * *

With issue #164, Julius Schwartz moved away from his two science fiction efforts **(STRANGE ADVENTURES** and **MYSTERY IN SPACE)** and redirected his efforts into revamping **BATMAN** and **DETECTIVE COMICS.** When he left, so did the series in **STRANGE ADVENTURES,** . . at least for awhile

The staff of new editor Jack Schiff worked toward weird stories of alien monsters rather than the series and scientific facts Schwartz stressed. But Schiff did experiment with some series. Five new **Star Hawkins** adventures appeared under Schiff's editorship with humor as the main thrust just as it was in the earlier adventures . . . although Gil Kane took over the art from Mike Sekowsky.

As for other series Schiff tried out, they seemed to sneak up on him. The two most notable ones, **The Immortal Man** and **Animal Man** began as single stories, with the idea of making them continuing features coming later.

Known only as "Mark," the man later to be called **The Immortal Man** told his story of how "I Lived A Hundred Lives" in **STRANGE ADVENTURES** #177, Jun., 1965. A mystical amulet that belonged to him as an orphan was the link to his amazing mind over matter powers that spanned the ages. Reincarnated from a member of an ancient race with super abilities, **The Immortal Man** moved through era after era helping those in need. He dies at the end of his first story saving a town from a flood Eight issues later he was back—again reincarnated as a full grown man. This time he was known as **Jungle Man** and he saved the life of explorerer Helen Phelps, sacrificing his life in the attempt. But this time he was allowed to return in the same story as Mark King.

an English explorer who met Helen upon her return from the jungle. He saves her again and dies again, leaving the girl suspecting that somehow Jungle Man and Mark King were one and the same. The cast of characters introduced in this story appeared in the third and final adventure of the highly unusual **Immortal Man** series.

Schiff's other attempts at series characters were both of the costumed super-hero variety. **Animal Man** was introduced in the story "I Was the Man With the Animal Powers" in **STRANGE ADVENTURES** #180, Sept., 1965. Never called anything but "Buddy," the young hunter was exposed to radiation from a returning space capsule. The mysterious force empowered him with the ability to temporarily gain the powers of whatever animal he have close to. He could hop as far as a jackrabbit, fly like a pigeon and fight with the strength of a lion.

A sequel was written and, by his third appearance, he was a fully-costumed super-hero known as **Animal Man** (or **A-Man** for short). He was only able to stalk through five adventures before he faded into oblivion.

While these two series were almost accidents, **The Enchantress** was an outright attempt in creating a costumed super character. June Moone attended a high society costume ball in an ancient castle. Unknown to the party-goers, the castle was really haunted! When evil demons attacked, June fell into a chamber hidden by a sliding panel. Within the chamber an ancient spirit gave June the identity of **The Enchantress** in an origin sequence strikingly similar to that of **Captain Marvel's!** But the **Enchantress' Dr. Fate**-like powers only allowed her three appearances.

The longest running series since the days of the Schwartz-edited issues was Schiff's last effort on the magazine. Boston Brand's ghost, **Deadman!** The ace aerialist, killed in the middle of a performance, found he was a favored son of the spirit Rama Kushna. After his ignoble death at the hand of an assassin, Boston was granted the power to enter the bodies of living humans and use their physical forms to search for his own murderer! Beginning in #205, Oct., 1967, and continuing through the next 11 issues, **Deadman** became involved in the longest and most complicated origin story in the history of comics. With #217 **Deadman** was out and **STRANGE ADVENTURES** became a reprint magazine, representing many of the stories from the early days of both **STRANGE ADVENTURES** and **MYSTERY IN SPACE. Deadman** went on to appear as a "floating" hero (both figuratively and literally!) in **AQUAMAN, CHALLENGERS OF THE UNKNOWN, BRAVE AND THE BOLD, JUSTICE LEAGUE OF AMERICA** and **THE FOREVER PEOPLE.** (The complete story of **Deadman** can be found in **AWODCC** #10.)

There were other series in **STRANGE ADVENTURES,** but only the fanatics remember them: **The Star Rovers** appeared twice after their long run in **MYSTERY IN SPACE;** evil robot Tim Steele returned once, as did oceanographers Jim and Rhoda Trent. The faceless alien from Saturn came back quite a few times and butterfly aliens from Arloran also reappeared in a sequel.

Sequels or series, one-shots or continuing characters, they all were featured in the pages of **STRANGE ADVENTURES**—each one adventuresome, and each one strange!

A SERIES OF STRANGE ADVENTURES:

Chris KL99 appeared in 1, 2, 3, 5, 7, 9, 11 and 15.

Darwin Jones appeared in 1, 66, 70, 79, 84, 88, 93, 149 and 160.

Captain Comet appeared in 9-44, 46 and 49.

Space Museum was featured in 104, 106, 109, 112, 115, 118, 121, 124, 127, 130, 133, 136, 139, 142, 145, 148, 151, 154, 157 and 161.

Star Hawkins appeared in 114, 116, 119, 122, 125, 128, 131, 134, 137, 140, 143, 146, 149, 152, 155, 158, 162, 173, 176, 179, 182 and 185.

The Atomic Knights appeared in 117, 120, 123, 126, 129, 132, 135, 138, 141, 144, 147, 150, 153, 156 and 160.

The Star Rovers appeared in 159 and 163.

Immortal Man appeared in 177, 185 and 190.

Animal Man appeared in 180, 184, 190, 195 and 201.

The Enchantress appeared in 187, 191 and 200.

Deadman appeared in 205-216.

THE LEGION OUTPOST

BY CARL GAFFORD

Welcome to AMAZING WORLD's newest feature, in which we'll be presenting news and information of interest to you LEGION fans. In addition, we'll be featuring letters from our readers which are of a length or demand a detail that we can't get into in our regular Legion lettercol.

For news this issue, we refer you to the **Direct Currents** found elsewhere in this issue of **AWODCC** for greater details, but to begin with the big news is that the **Legion** will be going **Monthly** beginning with **SUPERBOY** #219 (Nov.), on sale in August. This is the first time the **Legion** has appeared monthly since it left the pages of **ADVENTURE** back in 1969.

It is a change, however, that heralds even more changes. Joe Orlando will be the new Managing Editor, with Denny O'Neil coming on board as the Story Editor for the **Legion** exploits later this fall. Denny's first issue will be carrying over the conclusion of a two-part story written by Jim Shooter for Murray Boltinoff.

Denny is also planning to bring in a new writer to the **Legion,** with Jim Shooter going over to **Marvel** and Cary Bates tied up on other projects. So look for Paul Levitz's name appearing in the writer's credit box soon.

Paramount among concerns of **Legion** fans at this increased frequency must be the question "Can Mike Grell possibly draw **all** those stories?" Well, the answer is yes and no. He **will** be able to draw all the lead features featuring the 30th century's greatest heroes, but he will not have the time, with his commitments to **WARLORD** and **GREEN LANTERN,** to draw all the back-ups. To insure that he will have no difficulty in meeting his lead-feature schedule he will continue to be aided in the inking department by Bob Wiacek, a graduate of the Neal Adams Continuity Studio. Back-ups will be illustrated by a number of other gifted artists, including Mike Nasser.

Incidentally, we'd be only too glad to receive **Legion**-oriented fanzines for review. We reserve the right not to review all the zines we receive. We will also plug fan clubs devoted to DC characters here at the LEGION OUTPOST. Address both fanzines and club news to

LEGION OUTPOST
c/o AMAZING WORLD OF DC COMICS
75 Rockefeller Plaza
New York, N.Y. 10019

All copies of fanzines received become the property of National Periodicals, natch. If perchance we don't review your zine and for any reason you wish to have the copy returned, be sure to include return postage.

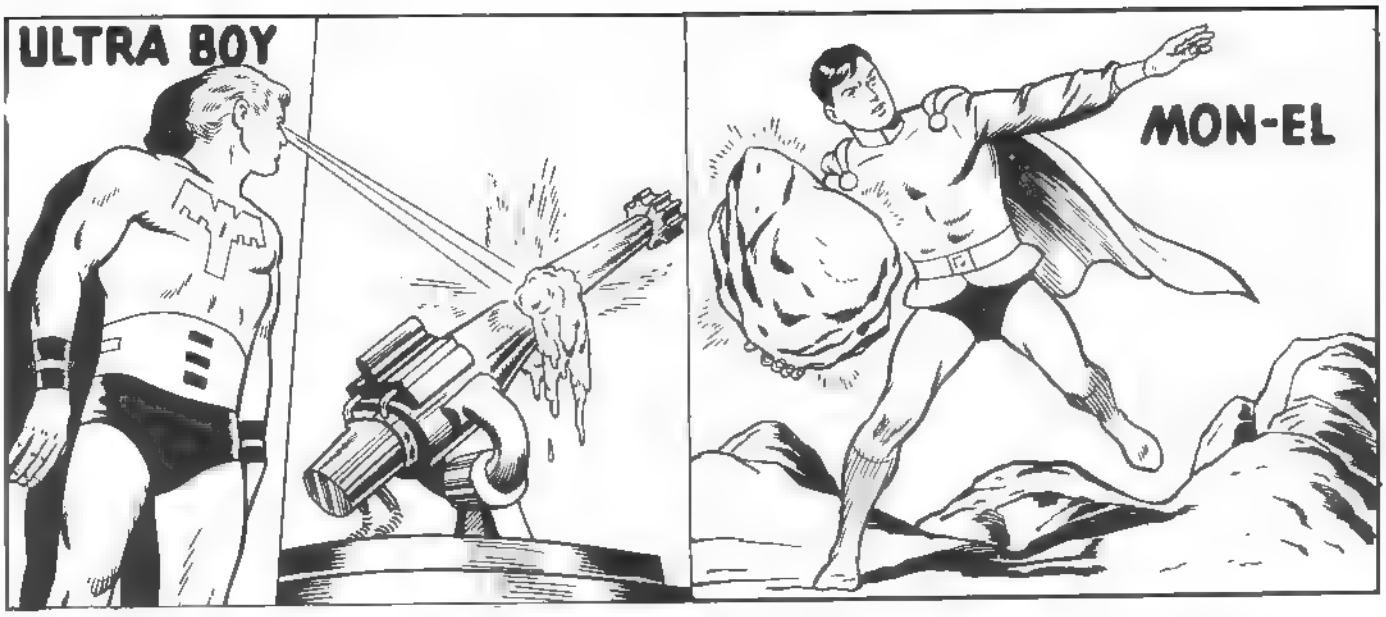
* * * * *

And now the letters:

Dear Editor:

So you finally have a black **Legionnaire** coming Very good and long overdue. I have been a fan of the **Legion** ever since **ADVENTURE COMICS** #247, the original **LSH** story printed in 1958. I think that **Tyroc** could very well turn out to be a hit provided you try to avoid certain cliches. First of all; "The Hero Who Hated the Legion." This title intimates that **Tyroc** will have a chip on his shoulder. It doesn't take a genius to surmise that this will more than likely be due to the **Legion's** avoidance of Black candidates for membership in the past. Okay, I can deal with that however please do not overdo "the angry young black" theme. Black people are as amiable and understanding as anybody else. Remember that.

I haven't seen him yet however the name **Tyroc** suggests (to me at least) super strength. Please, please, please do not have **Tyroc's** super-power be super-strength. Your major competitor has four Black



super-heroes. Of these four, two of them have super-strength as their super ability and the other two can "fight good." This implies the old stereotype of Black people being all brawn, of being only people of physical powers along, of being "natural fighters." In fact the only Black super-being who possesses real power to rival that of the more powerful caucasian characters is a female named Storm She implies another stereotype known as the Sapphire complex. The powerful, vital, Black Woman as opposed to the all muscle, no real ability characterization of the Black Man **Do not make Tyroc just big and strong!** Give the man some power. The **Legion** has **Superboy, Mon-el, Colossal Boy, Timber Wolf, Karate Kid** and **Ultra Boy.** That's enough super-muscle for **any** one group. Incidentally, you do not utilize **Colossal Boy** nearly enough to my liking

Next point: please do not make **Tyroc** speak in the Idiom Believe it or not, all Black People do not speak alike. This **is** supposed to be taking place in the 30th century. People in this future era are supposedly exposed to a great diffusion of cultures and peoples. Also don't be afraid to give **Tyroc** high intelligence. Do not think that I imply that those who do speak in the idiom are not of high intelligence, that would be erroneous. It would be great to have **Tyroc** just your average 30th century super-powered teen ager. We have enough super-hip Black Heroes already.

Next point: please, please give **Tyroc** a nicely sized Afro. Almost all of the caucasian male **Legionnaires** sport stylish long hair. It's contemporary it looks nice, and it works to convey an image of youth. Some young Black men wear substantial sized Afro hairdo's. You don't have to overdo it but do give **Tyroc's** hair a length stylishly suited to a young man. Look at **Lightning Lad** or **Element Lad's** hair. Both are long and well-styled. Of those four characters I mentioned previously as being your major competitor's, only one of them has an Afro that somewhat covers his ears, and stands somewhat high and thick. This may seem a trivial, superficial point to you initially, but believe me it will be important to many people who await **Tyroc** with bated breath (Myself included) to see a real afro topping his appearance.

Last but not least: Do not have him come from a socially depressed area of the 30th Century Earth. If we still have slums in the 30th century then there's no hope and all the program are for naught. The sociologists may as well give up now.

I fell that if you manage to avoid these stereotypes and cliches **Tyroc** might very well turn out to be the find of 1976.

Thank you,

Johnny J. Williams, Jr.
8524 S. Elizabeth
Chicago, Illinois 60620

Thank **you,** Johnny. As you could see from the story "The Hero Who Hated the Legion" **Tyroc** did have a chip on his shoulder, but it was one of misunderstanding more than anything else, a situation that has started to change after seeing the **Legion** in action. He is open-minded and wishes to pursue this new insight, which is why he has joined the **Legion.**

And **Tyroc** is not super-strong. He is tough, but no more than most 30th century teen-agers who make it their business to rescue the universe every issue or so. Never underestimate that kind of training. And Tyroc does indeed sport an afro. We hope that after reading the story you will have found that many of your thoughts and concerns about this new character paralleled our own.

* * * * *

The following is a letter about a subject which we rarely if every have the time to go into properly:

To all it may concern,

I have been reading your comic book **SUPERBOY** starring the **Legion Of Super-Heroes** for years. The first time I bought your comic and started reading it I couldn't put it down until I read every page. Now as the years pass the same thing happens.

So now to my point why hasn't there been a cartoon on Saturday morning featuring the **Legion?** I know this is what the public has been wanting. I was hoping one of the people who put out the comic would already have thought of it, but to no avail So now that

I've brought it to your attention how about it? And if something great does become of what I've wrote please make the cartoon just like the comic book, because if it isn't like the book a lot of people will be disappointed. If you think it's just me who would like to enjoy the adventures of this comic book, why not ask in **Super-Talk** if this is a good idea and see what reply you get. I have no doubt in my mind what your answers will be.

Rosalie Griffith
1400 Frisco,
Chickasha, Oklahoma 73018

Well, Rosalie, it really isn't as easy as all that. As detailed by Alex Toth in the **SUPER-FRIENDS LIMITED COLLECTORS' EDITION** last year, the preparation of a Saturday morning cartoon is a long and expensive project. **DC** does not have the facilities at its disposal to produce its own cartoons. They must instead allow their characters to be licensed out to those firms (like **Hanna-Barbera** and **Filmation)** who do produce cartoons.

Remember too that these firms compete with each other for a limited amount of air space available each year from the three networks. In order to continue to sell to these networks and sell as much as possible they must tailor their products to what the networks want to show their audiences. People have come to us complaining about the way **SHAZAM** has been converted for the live-action series, but that is the way **CBS** wants to reach and educate and entertain the young audiences, and that is how **Filmation** must produce the show. Their is nothing wrong with that, **SHAZAM** has been very successful in reaching the young audience and you will see some of these aspects incorporated in the **SHAZAM** comic as well

A **Legion** cartoon show would be a very expensive show to produce. Unlike **SCOOBY DOO** or **FUNKY PHANTOM,** you can't just reach back into a file of sketches and pull out designs marked street scenes or forest scenes. For a 30th century locale, all the scenes would have to be drawn new. And because of this you would more than likely see the membership reduced to a handy cast of characters that the writers (and more importantly the viewers, of a younger audience than our fans) could follow consistently. Yes, a **STAR TREK** cartoon series of relatively high quality was produced, but remember again the small number of "cast" members used every week, and how frequently you saw the same flying scenes over and over again

All of this is not to say that tomorrow some enterprising young vice president in charge of Saturday morning programming couldn't say "Give me a science fiction show with super-powered kids". It just means that we at **DC** with our characters can only be the basis for whatever projects the studios and networks might wish to flash across your screens Saturday morning.

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To conclude this first installment we present yet another feature of the **Outpost,** the **Applicants Corner,** where readers might send THEIR designs for possible **Legion** applicants . . . in the tradition of the old "Bits Of Legionnaire Business". this issue's contribution comes from Robert Harris of 1340 Wanut St., Allentown, Penn. 18102. Her name is NIGHTWING and a brief origin follows:

REAL NAME: Lara Londo
HOME PLANET: Zoon
ORIGIN: Given powers of flight, the ability to project light blue mental stun bolts and power of teleportation upon entering the darkness of shadows from a serum developed by her father, Dr. Mar Londo. The serum also gave her amnesia until she saw a picture of **Sun Boy,** her secret love. She then lept into the nearest shadow, teleported to Earth, and there awaits application to the **Legion.**

For you home colorists, her cape is a deep purple (the same as **Brainiac's** fatigues) and her hair and suit are dark blue, the same as **Lightning Lad's.** Her skin is caucasian flesh

That's it for this installment of the **Outpost.** Next issue Jack C. Harris promises to have some pictures of a fan's model of the **Legion** cruiser . . . and we'll have the scoop on a **new Legionnaire!**

LONG LIVE THE LEGION!

DIRECT CURRENTS

Since **AMAZING WORLD** #11 the entire **DC** line has undergone changes, so this **Direct Currents** section is going to have to cover a lot of ground to bring you all the latest news from the line of super-stars. To begin with, our new co-chief executives have divided up their areas of responsibility according to their expertise, with President Sol Harrison handling the business side of the company and the Production Department, and Publisher Jenette Kahn handling the creative controls of the publishing side of our business. And this has in turn caused a dramatic reshaping of the **DC** editorial team.

Joe Orlando has become the Managing Editor of two-thirds of the **DC** line, and will be supervising the editorial side of some forty titles with the aid of Story Editors Denny O'Neil, Paul Levitz, Jack C. Harris, and Tony Isabella. These titles include the ones Joe used to edit solo, some new magazines, some mags that other **DC** editors used to work on, as well as all the titles formerly edited by Denny and Gerry Conway (who has returned to his old stamping grounds at **Marvel Comics**)

Vince Colletta is now the Art Director of the **DC** line, supervising all the artwork and designing the covers He'll also be responsible for polishing the look of our comics, and getting us the best art team in the business.

And aiding both of them is Paul Levitz, now Editoral Coordinator of the titles in question and responsible for fighting off the Dreaded Deadline Doom that so often has caused your favorite comics to have unannounced fill-in issues.

Editors Julius Schwartz, Murray Boltinoff, and Joe Kubert will continue to function as before, although the specific titles that they are working on have changed a bit. And E. Nelson Bridwell remains Julie's Associate Editor and dean of the reprint department. Bob Rozakis, however, has moved from the editorial department to become the new **DC** proofreader, as Anthony Tollin turns in his dictionary for a paste-up board in the Production Department.

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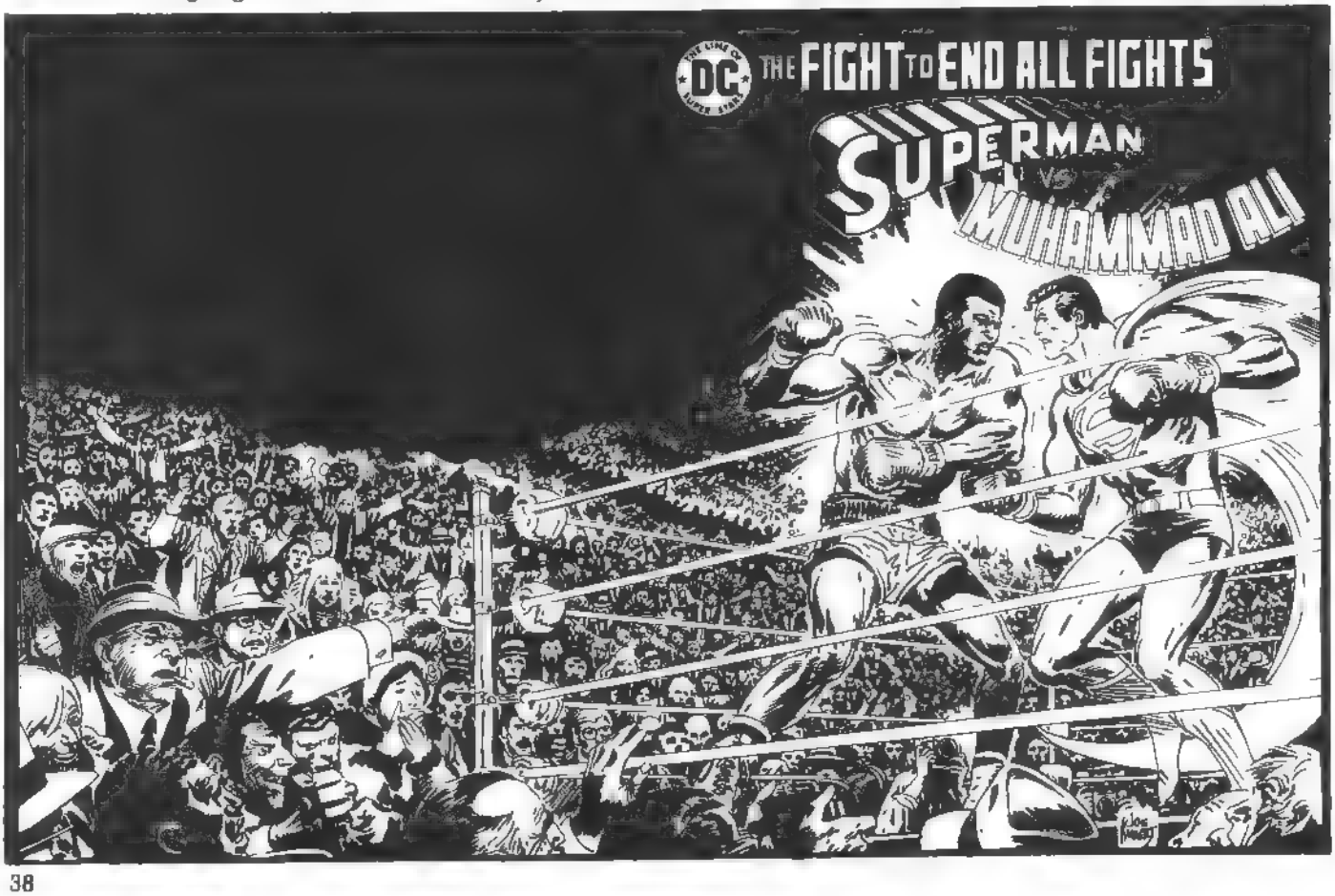
Moving on to the specifics, Joe Orlando will continue to directly supervise **HOUSE OF MYSTERY, HOUSE OF SECRETS, STAR SPANGLED WAR STORIES, WEIRD WESTERN TALES,** and **WEIRD WAR TALES,** as well as taking over **ALL-STAR COMICS, KUNG FU FIGHTER, SHAZAM, PLASTIC MAN,** and our new **WELCOME BACK, KOTTER** comic.

Denny O'Neil will be the Story Editor on **BRAVE & BOLD, SUPERMAN FAMILY, HERCULES UNBOUND, KARATE KID, WARLORD, ISIS, SUPERBOY AND THE LEGION OF SUPER-HEROES, WORLD'S FINEST COMICS, SECRET SOCIETY OF SUPER-VILLAINS, SUPER-TEAM FAMILY, BATMAN FAMILY** and our new **SUPER FRIENDS** title.

PaulLevitz will be the Story Editor on **ADVENTURE COMICS, METAL MEN,** and **KOBRA,** as well as continuing as the Editor of the **AMAZING WORLD** assuming his new duties as Editorial Coordinator.

Jack C. Harris will be giving up his duties as Murray Boltinoff's Assistant Editor to become the Story Editor on **STARFIRE, BLACKHAWK, KAMANDI, TARZAN,** and the new **BLACK LIGHTNING** magazine.

Tony Isabella, joining the **DC** staff after working as a writer and editor for **Marvel Comics,** will be the Story Editor on **PLOP, FREEDOM FIGHTERS, YOUNG LOVE,** and **TARZAN FAMILY.**



THE SATURDAY MORNING SUPER-STAR!
SHAZAM!
HOLY MOLEY!
A DINOSAUR-ABOUT TO CRUSH THE CAPITOL
CAN THE WORLD'S MIGHTIEST MORTAL STOP THE PLOT TO KIDNAP CONGRESS?

All the Story Editors will be supervised by Joe, as we move towards a new more centralized and more consistent editorial approach.

* * * * *

Julie Schwartz will be picking up the editorial chores on **TEEN TITANS** and **GREEN LANTERN.**

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To make room for some of the new titles listed above, we've had to prune a couple of magazines from the schedule, so say farewell to **SWAMP THING** (as of #24), **CLAW** (as of #9) and **THE JOKER** (as of #9). And **KAMANDI** will be reduced from a monthly to a bi-monthly title this fall. On the other hand, **Legion** fans can rejoice since **SUPERBOY AND THE LEGION OF SUPER-HEROES** is finally moving up to monthly status (and a special **Superboy** solo story is headlining an issue of **DC SUPER STARS** later this year), while **SUPERMAN FAMILY** fans can look forward to eight issues a year of that magazine instead of six.

Fitting all these changes in has taken some juggling, too, so don't get concerned if some magazines aren't listed to come out when you expect them. We're skipping a month or two in the regular frequency of some of our titles this fall in order to accomodate all our new projects.

* * * * *

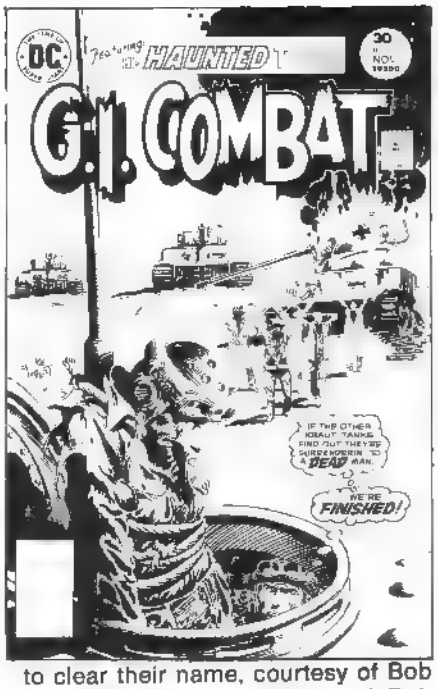
Frankly, we don't think anyone in the office has been able to keep track of who is working on what magazine, so we're sure that you can't. So here's a handy dandy box score of the people working on your favorite titles, and the latest news about each in its proper

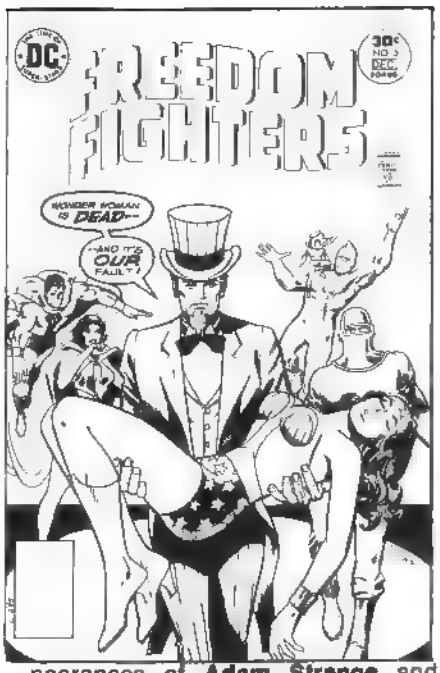
ALL-STAR COMICS
WITH THE SUPER SQUAD
AND THEN THE INJUSTICE GANG WILL TAKE OVER THE WORLD!
SOLOMON GRUNDY WILL SMASH YOU ALL, PUNY HEROES!

alphabetical turn (and who says you can't tell the players **with** a scorecard!):

- **ACTION COMICS: Superman** leads off the magazine, care of Cary Bates, Curt Swan and Tex Blaisdell, and is backed up by **Clark Kent, Krypto, Perry White, Morgan Edge, Steve Lombard, Mr. Mxyzptlk** and other **Superman Family** characters in solo stories by various writers and artists.
- **ADVENTURE COMICS: Aquaman** will now be handled by the team of David Michelinie and Jim Aparo, after one fill-in issue scripted by Steve Skeates. Backing up the Sea King for the next few issues will be a three-partner featuring the **Manhunter From Mars** by Denny O'Neil and Marshall Rogers
- **ALL-STAR COMICS: The Justice Society** and the **Super Squad** continue their adventures under the new creative team of Paul Levitz and Wally Wood (who will be doing the complete art job on the mag from now on).
- **BATMAN:** The Darknight Detective continues to be handled by David V. Reed, Ernie Chua and inkers Frank McLaughlin, Tex Blaisdell or Frank Giacoia.
- **BATMAN FAMILY:** Irv Novick will be illustrating the **Robin** solo tales and Jose Delbo the **Batgirl** epics, with Bob Rozakis handling the scripting and Vince Colletta the inking
- **BLACKHAWK:** Steve Skeates is returning to write the series, with Ric Estrada and George Evans as the regular art team. Watch for the return of the War Wheel and some dramatic changes in the team's line-up!
- **BLACK LIGHTNING:** A new **DC** blockbuster, created and written by Tony Isabella and pencilled by new discovery Trevor Von Eeden. More on it when we get a little closer to the release date. . . .

- **BLITZKRIEG:** The other side of war, as told by Bob Kanigher and Lee Elias. Plus Kanigher-scripted backups illustrated by Ric Estrada
- **BRAVE & BOLD:** The titanic team-ups continue by Bob Haney and Jim Aparo, with **Richard Dragon, the Kung Fu Fighter** scheduled to battle **Batman** in an upcoming issue.
- **DC SPECIAL: The Three Musketeers** in new tales by Bob Haney, Jack Sparling and John Calnan—and backed up by classic tales of **Robin Hood** and the **Viking Prince.**
- **DC SUPER STARS:** Issues listed in this column spotlight the **Super Stars Of Space, The Man Behind The Gun** and **Strange Sports Stories**—upcoming issues will include a Halloween special devoted to our **Super Stars of Magic,** and a **Superboy** solo.
- **DETECTIVE COMICS: Batman** will soon be starring in a two-parter scripted by Steve Englehart, who is joining the **DC** team. Ernie Chua and Inkers Frank McLaughlin, Tex Blaisdell and Frank Giacoia will continue on the art chores, while a villain named The Calculator takes on the **Justice League** members in solo-story back-ups by Bob Rozakis, Mike Grell, Ernie Chua, Marshall Rogers and Terry Austin
- **FLASH:** With a thriving **GREEN LANTERN** title going, **Kid Flash** will probably replace **GL** as the occasional back-up star, while **Flash** continues to speed along care of Cary Bates, Irv Novick and Frank McLaughlin.
- **FOUR STAR SPECTACULAR: Superboy** and **Wonder Woman** regularly headline these classic collections, backed up by other heroes on a rotating basis.
- **FREEDOM FIGHTERS:** The **FF** will be heading cross-country in an effort





to clear their name, courtesy of Bob Rozakis, Ramona Fradon and Bob Smith

- **GHOSTS:** More true tales of the supernatural, illustrated by E.R Cruz, Frank Redondo, John Calnan, and many others.
- **G.I. COMBAT:** Moving towards their 200th issue special this winter (more on that next time), the crew of the **Haunted Tank** are watched over by Bob Kanigar and Sam Glanzman, and backed up by war stories by Bart Regan and Ric Estrada.
- **GREEN LANTERN/GREEN ARROW:** New editor Julie Schwartz hasn't announced his plans for this title yet, but creative chores will continue to be handled by Denny O'Neil and Mike Grell.
- **HERCULES UNBOUND:** The Earth-bound man-god is going in a new direction under writer David Michelinie and artists Walt Simonson and Wally Wood ... but exactly where it will lead him we mere mortals wouldn't presume to guess.
- **HOUSE OF MYSTERY** and **HOUSE OF SECRETS:** Our twin macabre mansions will continue to tell their terrifying tales
- **ISIS:** The TV heroine is making her debut in her own mag this summer, in an issue by Denny O'Neil, Ric Estrada and Wally Wood. Later issues will primarily feature stories by Steve Skeates, Mike Vosburg and Vince Colletta—although Jack C. Harris is scripting one back-up and Mike Nasser and Frank Giacoia have drawn another
- **JUSTICE LEAGUE OF AMERICA:** The World's Greatest Super-Heroes will be scripted by Steve Englehart, Cary Bates or Martin Pasko for the next few months, and Dick Dillin and Frank McLaughlin will continue to handle the art. Watch for reappearances of **Adam Strange** and **Manhunter,** and possibly the incorporation of some of the story originally scheduled for **JOKER** #10 in which the **Joker** kills off the **Justice League** members.
- **KAMANDI:** Denny O'Neil, Dick Ayers, Ernie Chua and Alfredo Alcala are chronicling the adventures of the last boy on Earth, although a fill-in issue has been written by Elliot Maggin.
- **KARATE KID:** Barry Jameson, Ric Estrada and Joe Staton continue on this series, as it becomes more tightly interwoven with **Legion** continuity.
- **KOBRA:** The Sinister Snake-Lord takes on a new look as of issue #5, with Martin Pasko and Rich Buckler teaming up to produce a comic that's so different we don't know how to describe it—except as one of the most interesting concepts we've ever run across.
- **KUNG FU FIGHTER:** Denny O'Neil and Ric Estrada will be teaming to handle the adventures of Richard Dragon on a regular basis
- **METAL MEN:** Martin Pasko will remain as the regular writer of this title, with Walt Simonson handling the art through #49 and Joe Staton taking over with #50. Jack C. Harris has written a fill-in issue, which will probably be #50.
- **OUR ARMY AT WAR: Sgt. Rock** and the Combat Happy Joes of Easy fight in the European theatre, courtesy of Bob Kanigher, Joe Kubert and Frank Redondo. Plus **Kanigher's Gallery of War** stories, or the **Medal of Honor** by Norm Maurer
- **OUR FIGHTING FORCES: The Losers** star in battle blockbusters by Bob Kanigher and George Evans, backed up by tales of the **O.S.S.** by Bart Regan and Ric Estrada.
- **PLASTIC MAN:** New directions and wilder adventures are coming, as John Albano takes over as writer, joining Ramona Fradon and Bob Smith in stretching stories to fit the Pliable Policeman
- **PLOP:** Continuing as a 50¢ Giant title, the magazine of madcap mirth will be concentrating on theme issues in the future, and occasionally featuring classic chucklers from the past, as well as special posters
- **RAGMAN:** Bob Kanigher, Joe Kubert and the Redondo Studio will remain the regular storytellers on this feature.
- **SECRET SOCIETY OF SUPER-VILLAINS: The Society** will be going through radical changes at the hands of new scripter Bob Rozakis, who will be wrapping up the war with Darkseid and taking the group into a new series of adventures illustrated by Rich Buckler and Vince Colletta.
- **SHAZAM!:** This mag will be staying at 30¢, contrary to reports in the previous **AMAZING WORLD,** as it shifts to all-new material and more consistency with the TV series. E. Nelson Bridwell and Kurt Schaffenberger will be teaming to chronicle Billy Batson's cross-country pursuit of Sivana.
- **STARFIRE:** Elliot Maggin, Mike Vosburg and Vince Colletta will be taking our sword & science into new lands and astounding adventures.
- **STAR SPANGLED WAR STORIES: The Unknown Soldier,** now handled by Bob Haney and Jack Sparling, will be bursting into battle action and breaking the mold of the past few issues. Back-ups will be short war stories by various writers and artists
- **SUPERBOY AND THE LEGION OF SUPER-HEROES:** Paul Levitz takes over as writer, and **The Legion** will be facing more super-villains in upcoming issues. Mike Grell and Bob Wiacek will continue doing most of the art, but back-ups will occasional-

ly be pencilled by other artists.

- **SUPER FRIENDS:** E. Nelson Bridwell, Ric Estrada, Joe Orlando and Vince Colletta join forces to produce TV type tales of the **Justice League** characters in this new seven-times-a-year mag.
- **SUPERMAN:** Martin Pasko takes over as the regular scripter for The Man of Steel after a three-part Gerry Conway-Jose Luis Garcia Lopez tale. Watch for the return of several old **Superman** characters and villains. Art by Curt Swan and company, naturally.
- **SUPERMAN FAMILY:** Now eight times a year, the mag will continue to rotate lead stories of **Jimmy Olsen, Lois Lane** and **Supergirl.** Upcoming tales will be scripted by Bill Dennehy, Cary Bates and Elliot Maggin, and drawn by Kurt Schaffenberger, Jose Delbo and Vince Colletta.
- **SUPER TEAM FAMILY:** Now featuring new tales of the **Challengers Of The Unknown** by Tony Isabella, Steve Skeates, Jim Sherman and Jack Abel and classic tales of **The Doom Patrol** by Arnold Drake and Bruno Premiani
- **TARZAN:** Concluding the adaptation of Edgar Rice Burroughs' "Tarzan The Untamed" will be chapters by Denny O'Neil, Jose Luis Garcia Lopez, Frank Springer and the Redondo Studio.
- **TARZAN FAMILY: Korak** will be handled by Tony Isabella, Jim Sherman and the Redondo Studio. Backups will include the adventures of **John Carter on Mars** and **David Innes in Pellucidar,** written by Nick Cuti and Elliot Maggin, and illustrated by the Redondo Studio.
- **TEEN TITANS:** Bob Rozakis, Irv Novick and Vince Colletta will be handling this revival after a first issue by Paul Levitz, Rozakis, Pablo Marcos and Bob Smith.
- **UNEXPECTED:** More shock-ending stories.
- **WARLORD:** Travis Morgan explores the world within a world, in Mike Grell's one-man tour-de force
- **WEIRD WAR TALES:** The 50th issue will feature a new novel-length epic by Steve Englehart, Dick Ayers and Alfredo Alcala, revealing the secret of the Spear of Destiny which guided Hitler's actions. Following issues will include some novel-lengthers, and anthology issues.
- **WEIRD WESTERN TALES:** Michael Fleisher and Jose Luis Garcia Lopez will be the regular team on **Jonah Hex** . . . however, since **Jonah** has been cursed with artistic incontinuity for the past four years, we're sure that you can look forward to fill-in issue in the near future—although we haven't started one yet.
- **WELCOME BACK, KOTTER:** The sweathogs of James Buchanan High are joining the **DC** team in this new seven-times-a-year mag, written by Elliot Maggin and illustrated by Jack Sparling and Bob Oksner.
- **WITCHING HOUR:** Madness at Midnight, courtesy of the three witches and their usual staff of writers and artists
- **WONDER WOMAN:** The Cheetah and Wonder Girl are coming up for reappearances in the Amazing Amazon's mag, with Martin Pasko, Jose Delbo and Vince Colletta making regular reappearances as her chroniclers. And to keep the mag from becoming too predictable, watch for an astounding special issue around the first of the year—which will be unlike anything you've seen in this mag in a long time.
- **WORLD'S FINEST COMICS:** Bob Haney, Dick Dillin, Curt Swan and John Calnan will continue telling tales of **Superman** and **Batman,** but the **Super-Sons** are out of the mag now.
- **YOUNG LOVE:** Tender tales to bring tears to the eye and warmth to the heart (at least that's what Tony tells us—we think it's just his excuse to meet pretty young lady writers).

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And lest you think we've forgotten our **LIMITED COLLECTORS' EDITIONS,** we have a new volume of **CHRISTMAS WITH THE SUPER-HEROES** and an all-new **RUDOLPH THE RED-NOSED REINDEER** collection coming up. On the **FAMOUS FIRST EDITION** front, **SUPERMAN #1** is in the works but in a surprising new format that we can't reveal at press-time. However, we can reveal the blockbuster book of 1976—the one mag we think can top the near-sellout sale of **SUPERMAN VS. SPIDER-MAN.**

Watch your newsstands this winter for a new mag, featuring an all-new tale pitting the Man of Steel against one of the mightiest mortals ever to walk the globe—as we tell the tale of **SUPERMAN VERSUS MUHAMMAD ALI!** More on that next time, but take a look at the cover we've reproduced on this page and wait with baited breath!

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A few corrections in last issue's listings **WEIRD WESTERN** #35 featured the Fleisher-Moliterni tale, and #36 (not listed because we thought the magazine was cancelled) featured the Fleisher-Draut-Dominguez tale. **KUNG FU FIGHTER** #11 was inked by Jack Abel, not Wally Wood **KOBRA** #4 was inked by Lowell Anderson, not Terry Austin.

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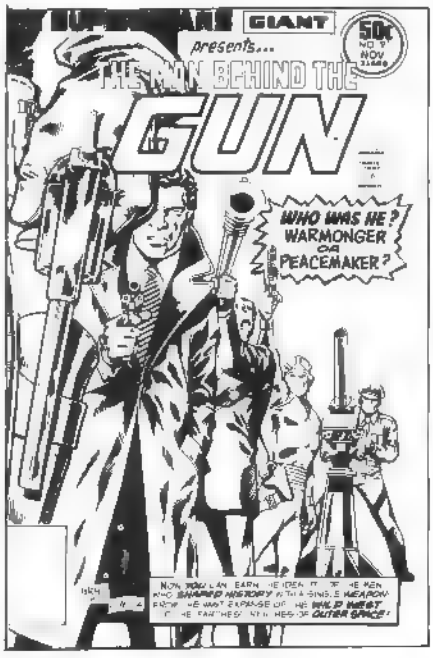


50¢
PLOP
YOU'LL GO
OUT OF YOUR MIND
GIANT
WITH THIS INCREDIBLY INSANE COLLECTION OF GAGS CALCULATED TO GIVE YOU A MILLION AND ONE LAUGHS!
BAH! THAT QUICKSAND CAN'T BE VERY DEEP IF A SQUIRREL CAN MAKE IT ACROSS!

In the personals column, we welcome back Carol Fein to the **DC** staff. Carol was the secretary to two of our previous publishers (Irwin Donenfeld and Carmine Infantino) and has returned to keep her record going by becoming Jenette Kahn's assistant. As Carol supplied the author of this column with the news for his first **DC** news column, some five and half years ago, you can be sure that her behind-the-scenes activity will be chronicled here regularly

Kelly Harris has left the Production Department to go free-lance as a designer She'll continue to work on the **AMAZING WORLD** . . . at least until she becomes too famous for us.

July
COMICS LISTING

( ) **OUR ARMY AT WAR #297 (October). Sgt. Rock** and the men of Easy Company play a game of "Percentages" in this Bob Kanigher-Joe Kubert-Frank Redondo tale Plus a selection from the **Gallery of War** "Wild Piper," by Kanigher and Ric Estrada. Cover by Kubert. (On sale July 1st)

( ) **KAMANDI #46 (October).** Gerry Conway's last issue features "The Wrath And The Fury" and **Kamandi,** maddened by the violence virus, goes wild against Sacker and Looter. Script by Denny O'Neil, art by Keith Giffen and Jack Abel, and it's backed up by "Finale" for the **Tales Of The Great Disaster** series (by David Anthony Kraft, Mike Nasser and Joe Rubinstein) Cover by Ernie Chua (On sale July 1st)

( ) **HOUSE OF SECRETS #142 (October/November).** Three tales of terror this issue: "Who Goes There?" (by Jack Oleck and Ernesto Patricio), "Food For Thought" (by George Kashdan and Leopoldo Duranona) and "Playmate" (by Oleck and Bill Draut) Cover by Ernie Chua. (On sale July 1st)

( ) **LIMITED COLLECTORS' EDITION #C-48 presents SUPERBOY AND THE LEGION OF SUPER-HEROES. The Legionnaires** star in a battle that spans the Twentieth and Thirtieth Centuries, as they tangle with "Mordru The Merciless" and "The Devil's July" In this super-length classic by Jim Shooter, Curt Swan and Jack Abel. Plus special behind-the-scenes features on the **Legion** clubhouse and headquarters, and a wrap-around cover by Mike Grell (On sale July 1st)

( ) **LIMITED COLLECTORS' EDITION #C-49 presents THE SUPERMAN-FLASH RACE.** Two of **Superman's** classic races with **The Flash** are reprinted. "Superman's Race With The Flash" (by Jim Shooter, Curt Swan and George Klein) and "The Race To The End of The Universe" (by E Nelson Bridwell, Ross Andru and Mike Esposito) Plus special features on **Superman's Fortress of Solitude,** and a cover by Jose Luis Garcia Lopez and Bob Oksner (On sale July 1st)

( ) **JUSTICE LEAGUE OF AMERICA #135 (October).** Beginning the annual team-up of two worlds, the **JLA** and **JSA** are summoned to face a "Crisis In Eternity" along with the heroes of Earth-S (for **Shazam!**). The old **Fawcett** characters represent Earth-S In this first of three parts by E. Nelson Bridwell, Martin Pasko, Dick Dillin and Frank McLaughlin This issue features **Spy Smasher. Cover by Ernie Chua.** (On sale July 6th)

( ) **BATMAN #280 (October).** There are quiet times and busy ones, even for **The Batman.** But what happens when it turns 1 A M and all crime in Gotham City stops—to make way for "The Only Crime In Town"? A novel-length chiller by David V. Reed, Ernie Chua and Frank Giacoia Cover by Ernie Chua. (On sale July 6th)

( ) **STARFIRE #2 (October/November).** It's swords & science on a very strange world, as **Starfire** sets out on her quest to free the humans from Mygorg domination. Step one in freeing the world is "The Siege Of Lortnan Manor"—and if **Starfire's** not careful, it might be the last step as well Story by David Michelinie (his last for this series), and art by Mike Vosburg and Vince Colletta. Cover by Jose Luis Garcia Lopez and Colletta. (On sale July 6th)

( ) **STAR SPANGLED WAR STORIES #202 (October/November). The Unknown Soldier** stars in another novel-lengther as he goes begind enemy lines in search of "The Cure" (by David Michelinie and Gerry Talaoc) Cover by Jack Sparling and Vince Colletta. (On sale July 6th)

( ) **METAL MEN #48 (October/November).** Riddle: what's weirder than the **Metal Men?** Answer: Eclipso—the hero and villain in one man. And he's back, battling the Metallic Manhunters In the story we dared title "Who Is Bruce Gordon And Why Is He Doing These Terrible Things To Himself?" Plotted by Gerry Conway, dialogued by Martin Pasko, and illustrated by Walt Simonson, this is the first half of a two-partner. Cover by Simonson (On sale July 6th)

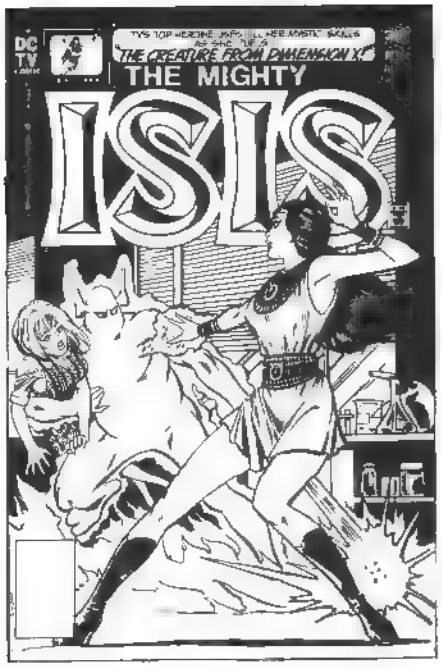
( ) **YOUNG LOVE #121 (October) YOUNG LOVE** is back as 50¢ Giant with a new look, this issue includes 'Bikers' Girl," "The Girl Who Wanted To Say Yes" and "Nobody Wants Me' along with features on romance, fashion and astrology Cover by Ric Estrada and Vince Colletta. (On sale July 6th)

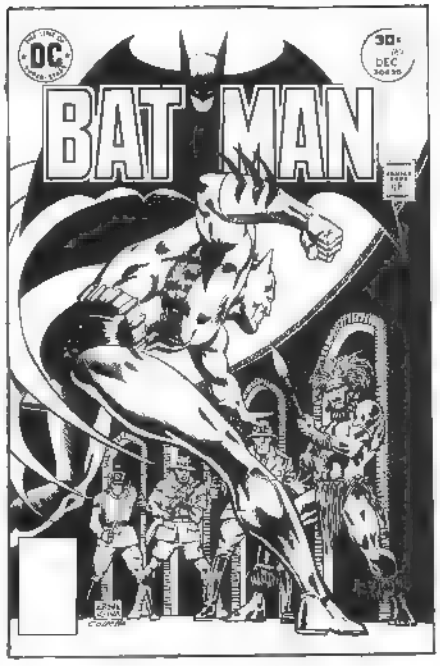
( ) **SUPERMAN FAMILY #179 (October).** The return of Lucy Lane is featured in this issue's **Jimmy Olsen** lead, as **Superman's** pal exclaims "I Scared Superman To Death!" Only Cary Bates and Kurt Schaffenberger know the secret of this story, but they promise to tell you if you read it. Plus two classics. "Supergirl In The 21st Century" (art by Jim Mooney) and **Lois Lane** fighting against "The Sleeping Doom" (art by Schaffenberger). Cover by Schaffenberger (On sale July 8th)

( ) **SUPER DC GIANT #27 (Summer).**

DC
YOUNG LOVE
50¢
THE NEW
TALES OF ROMANCE FOR TODAY'S YOUNG WOMAN!
YOU'RE JUST LIKE ALL THE OTHERS... JUST PLAYING GAMES. BUT I KNOW THE TRUTH.
THERE'S NO SUCH THING AS LOVE!
YOU CAN EDIT THIS MAGAZINE! DETAILS INSIDE!

DC
JUSTICE LEAGUE of AMERICA
30¢
THE WORLD'S GREATEST SUPER HEROES!
GREAT HERA! THAT RED KRYPTONITE HAS TURNED SUPERMAN INTO SUPER-KILLER!





STRANGE FLYING SAUCER ADVENTURES are collected in this 50¢ one-shot. Included are: "The Secret Of The Flying Buzz-Saw" (by Gardner Fox and Russ Heath), "The Riddle Of Spaceman X" (Otto Binder, Sid Greene and Bernard Sachs), "Flying Saucer Boomerang" (by Binder and Carmine Infantino), "Earth Hero Number One" (by Fox, Gil Kane and Murphy Anderson) and "The Man Who Grew Wings" (by Binder, Greene and Joe Giella). Cover by Ernie Chua. (On sale July 8th)

( ) **THE BRAVE & THE BOLD #130 (October).** "Death At Rainbow's End" awaits **Batman** and his four famous co-stars (**Green Arrow, Atom, The Joker** and **Two-Face**), in the conclusion of this two-parter by Bob Haney and Jim Aparo. Cover by Aparo (On sale July 13th)

( ) **SUPERMAN #304 (October).** There's only one foe who can literally steal away the Man of Steel's strength, and he's back this issue—armed with 'The Parasite's Prism Of Peril" in a Gerry Conway-Curt Swan-Bob Oksner booklengther. Cover by Ernie Chua and Oksner (On sale July 13th)

( ) **PLASTIC MAN #15 (October/November).** You know **Plas** as the Stretching Sleuth of a thousand forms, but now watch him as a powerless human, fleeing from the incredible robot known as "The Snuffer"—and three guesses who the Snuffer's out to Snuff! Script by Steve Skeates, art by Ramona Fradon and Bob Smith. Cover by Ernie Chua and Smith (On sale July 13th)

( ) **HERCULES UNBOUND #7 (October/November).** The new team of David Michelinie, Walt Simonson and Wally Wood debuts as we turn our attention to Loch Ness—and the menace of a being so powerful that it dwarfs even **Hercules!** Surely, someone has set out "To Slay A Legend" in this titanic tale. Cover by Rich Buckler and Wood (On sale July 15th)

( ) **ISIS #1 (October/November).** Macabre menace from ancient Egypt, danger in modern America, and TV's top Heroine mix in this Denny O'Neil-Ric Estrada-Wally Wood novel. Cover by Kurt Schaffenberger (On sale July 15th)

( ) **DC SPECIAL #24 (October/November). The Three Musketeers** star in the tale of "The King And The Red-Skinned Savage" by Wesley Marsh and Lee Elias. Plus "Robin Hood Versus The Merrie Men" (art by Russ Heath) and **The Viking Prince** in "The Viking Genie" (by Bob Haney and Joe Kubert). Cover by Luis Dominguez. (On sale July 15th)

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES #222 (October). The Legionnaires** must place themselves in the power of a lizard-tyrant to prevent the destruction of an entire world. The inhabitants don't even want the **Legion** around, but **Phantom Girl** is determined to save them from themselves! "Super-Soldiers Of The Slave Maker" is by Jim Shooter, Mike Grell and Bob Wiacek, and is backed up by "Dream Girl's Living Nightmare"—the tale of **Chameleon Boy** and **Brainiac 5's** attempt to change fate (script by Cary Bates, art by Grell and Wiacek). Cover by Grell (On sale July 20th)

( ) **KUNG FU FIGHTER #12 (October/November).** "A Dragon Defiant" concludes Richard Dragon's two-part odyssey to China in a tale by David Anthony Kraft, Ric Estrada and Jack Abel. Cover by Jose Delbo and Vince Colletta (On sale July 20th)

( ) **WARLORD #3 (October/November).** "The War Gods Of Skartaris" are the latest danger that Travis Morgan must face on his journey in the world within the Earth—or is the danger really in himself? Writer/artist Mike Grell promises you the answer in this issue (On sale July 20th)

( ) **WORLD'S FINEST COMICS #241 (October).** The last spaceship from Earth is leaving—and Bruce Wayne and Clark Kent are aboard, bound for a new and better world. But what happens when the Earth itself is destroyed in this Bob Haney-Pablo Marcos-John Calnan tale? (On sale July 20th)

( ) **HOUSE OF MYSTERY #248 (October).** Visit "The Death Vault Of The Eskimo Kings" with Michael Fleisher, Mike Vosburg and Sal Trapani, learn "Tomb It May Concern" (by Jack Oleck and Jess Jodloman) and have a laugh in **Cain's Game Room** with Don Edwing and Dave Manak, all in this issue with a cover by Ernie Chua. (On sale July 22nd)

( ) **RAGMAN #2 (October/November).** Continue the origin of **DC's** latest hero in "75-25 or Die" by Bob Kanigher, Joe Kubert and the Redondo Studio. Cover by Kubert (On sale July 22nd)

( ) **GREEN LANTERN GREEN ARROW #91 (October/November).** Sinestro is back and he's got a plan to destroy both Emerald Crusaders and gain "The Revenge Of The Renegade' in this Denny O'Neil-Mike Grell epic. Cover by Ernie Chua and Frank Giacoia (On sale July 22nd)

( ) **DC SUPER STARS #8 (October).** The **Super Stars of Space** return, this issue featuring **Adam Strange** in "The Siren Of The Space Ark" (by Gardner Fox, Carmine Infantino and Sid Greene), the **Star Rovers** in "Who Saved the Earth?" (by Fox and Greene) and the **Space Ranger** in "The Great Plutonium Plot" (by Arnold Drake and Bob Brown). Cover by Ernie Chua. (On sale July 22nd)

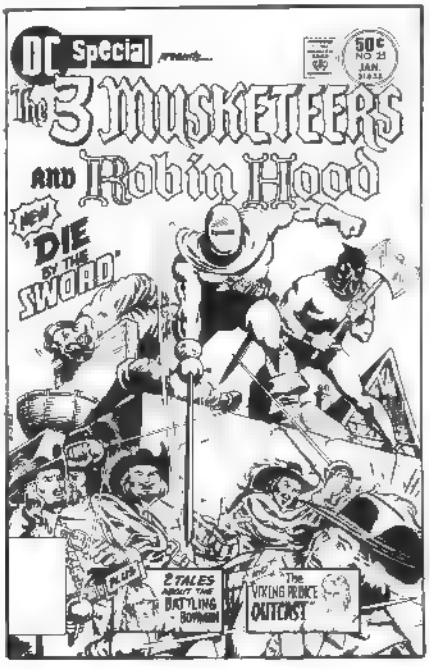
( ) **G.I. COMBAT #195 (October).** Make way for a blast from the past, as the crew of the **Haunted Tank** runs into another old **DC** battle favorite. No, it's not **Mlle. Marie** back to tease the team—it's the deadly dinosaurs of "The War That Time Forgot' returning care of Bob Kanigher and Sam Glanzman. Plus a new tale of the **O.S.S.** by Bart Regan and Ric Estrada. Cover by Joe Kubert (On sale July 27th)

( ) **THE WITCHING HOUR #66 (October/**

November). Three tales of terror at 12:00: "A Scream In The Attic" (by Carl Wessler and Fred Carrillo), "The Night Visitor" (by George Kashdan and Jose Delbo), and "Half A Killer Is Better Than None" (art by Ernesto Patricio). (On sale July 27th)

( ) WONDER WOMAN #226 (October/November). The Amazing Amazon battles Hephaestus, the God of Fire, in order to save a famous show biz star who is living "A Life In Flames" in this Martin Pasko-Jose Delbo-Vince Colletta tale. And watch for new details on the new life of Steve Trevor! (On sale July 27th)

( ) ACTION COMICS #464 (October. Batman and **The Flash** are turned into children and the villain behind it all threatens "Superman, I'm Going To Re-Run Your Life" in this Cary Bates-Curt Swan-Tex Blaisdell story. Then visit the **Private Life Of Clark Kent** as he escorts a visiting dignitary around Metropolis in "See Metropolis With Clark Kent" by E. Nelson Bridwell and Kurt Schaffenberger. (On sale July 29th)



( ) DETECTIVE COMICS #464 (October). The Black Spider has **Batman** riding "The Doomsday Express" in this Gerry Conway-Ernie Chua-Frank McLaughlin thriller. Then **the Calculator** squares off against **Black Canary** and provides "A Hot Time In Star City Tonight" (by Bob Rozakis, Mike Grell and Terry Austin). (On sale July 29th)

( ) TARZAN #254 (October). "Vengeance And Mercy" is the latest chapter in **TARZAN THE UNTAMED,** adapted by Gerry Conway, David Anthony Kraft, Jose Luis Garcia Lopez and Frank Springer. Cover by Lopez. (On sale July 29th)

( ) SUPER TEAM FAMILY #7 (October/November). In this last reprint issue, the **Teen Titans** are featured in "To Order Is To Destroy" (by Steve Skeates, George Tuska and Nick Cardy) and the **Doom Patrol** in battles "The Brotherhood Of Evil" (by Arnold Drake and Bruno Premiani). Cover by Jack Sparling and Vince Colletta. (On sale July 29th)

Aug.
COMICS LISTING

( ) OUR ARMY AT WAR #298 (November). Easy Company goes on a "Return To Chartres" with **Sgt. Rock,** Bob Kanigher, Joe Kubert and Frank Redondo. Plus a story of the DD779, "Not Granted," by Sam Glanzman, and a Sergio Aragones **War Games** page. Cover by Joe Kubert. (On sale August 3rd)

( ) KAMANDI #47 (November). Jack C. Harris makes his debut as Story Editor by taking the last boy on Earth on an "Assault On The Clouds" –the hideaway of Howard Bigelow, another incredible inhabitant of Earth After Disaster. Script by Denny O'Neil, art by Keith Giffen, Ernie Chua and Alfredo Alcala. Cover by Rich Buckler and Frank Giacoia. (On sale August 3rd)

( ) JUSTICE LEAGUE OF AMERICA #136 (November). The Earth-Two **Batman & Robin, Mr. Scarlet, Pinky, Hawkman, Hawkgirl, Bulletman and Bulletgirl** join forces to combat the "Crisis On Earth-S" as Kull, lord of the beast-men, leads the attack on three Earths! This is part two of the annual **JLA-JSA** extravaganza, by E. Nelson Bridwell, Martin Pasko, Dick Dillin and Frank McLaughlin. Cover by Ernie Chua. (On sale August 3rd)

( ) GHOSTS #50 (November/December). A fiftieth issue fear festival includes: "The Most Fearful Villain Of The Supernatural" (art by Lee Elias), "The Trapped Phantom" (art by E.R. Cruz) and "Home Is Where The Grave Is!" Cover by Jack Sparling and Vince Colletta). (On sale August 3rd)

( ) KARATE KID #5 (November/December). Meet "The Man Who Stole Tomorrow"—his name is Commander Blud, and to accomplish his incredible goal, he has to defeat **Karate Kid** in this Barry Jameson-Ric Estrada-Joe Staton story. Cover by Ernie Chua and Mike Grell. (On sale August 5th)

( ) THE FLASH #245 (November). It's time for a mystery as the Scarlet Speedster has to discover "Who Put The Zing In The Flash?" It certainly wasn't Cary Bates, Irv Novick or Frank McLaughlin—they were all too busy reading **Green Lantern's** battle with "The Perilous Plan Of The Plant-Master" (by Denny O'Neil, Dick Dillin and Terry Austin). Cover by Ernie Chua. (On sale August 5th)

( ) WELCOME BACK, KOTTER #1 (November). The Sweathogs are sweating it out—**Kotter** is leaving James Buchanan High! No, Mr. Woodman hasn't canned him—**Kotter's** quitting! Tune in this new TV title by Elliot Maggin, Jack Sparling and Bob Oksner for the details. (On sale August 5th)

( ) FOUR STAR SPECTACULAR #5 (November/December). Wonder Woman stars in a Golden Age epic, **Green Arrow** becomes "The Rainbow Archer" (art by George Papp), **The Vigilante** comes accross "The Unlucky Horseshoe" (art by Howard Sherman), and then you'll face "The Man Who Hunted Superboy" (art by Curt Swan and George Klein) in this classic collection, with an Ernie Chua cover. (On sale August 5th)

( ) BLACKHAWK #249 (November/December). The Empire Of Death is revealed in "The Sky-Skull Caper"—the beginning of a new look for **Blackhawk** and his team. Script by David Anthony Kraft, art by Ric Estrada and George Evans. Cover by Jack Sparling and Vince Colletta. (On sale August 10th)

( ) SECRET SOCIETY OF SUPER-VILLAINS #4 (November/December). Kalibak battles Grodd, **Green Lantern** battles Star Sapphire, Mantis battles Darkseid, the other Secret Society members battle each other—and yes, there really truly **is** a "Mutiny Of A Man-God" even if it doesn't sound like David Anthony Kraft. Pablo Marcos, Ernie Chua and Vince Colletta left room for it. Cover by Chua. (On sale August 10th)

( ) SUPERMAN #305 (November). "The Man Who Toyed With Death" is back—the original Toyman, in a new costume, and with a deadly new ally! It's Martin Pasko's debut as the Man of Steel's scripter, and it's illustrated by Curt Swan and Bob Oksner. (On sale August 10th)

( ) BATMAN #281 (November). Three men—all agents of different foreign nations, and each unaware of the others' identities—are killed on a Gotham City street corner. Coincidence or calculated killing? "Murder Comes In Black Boxes," but the **Batman** has to find the source in this David IV. Reed-Ernie Chua-Tex Blaisdell story. Cover by Chua. (On sale August 12th)

( ) HOUSE OF MYSTERY #247 (November). "The Game Of Death" is played by Jack Oleck, Steve Ditko and Wayne Howard, and it might be the cause of "The Ghost of Deadman's Breach" (by Arnold Drake and Jess Jodloman)—or it might not. You'll have to enter the **HOUSE OF MYSTERY** to find out! Cover by Jack Sparling and Vince Colletta. (On sale August 12th)

( ) TARZAN FAMILY #66 (November/December). Korak goes looking for "A Gift Most Deadly" in a Tony Isabella-Jim Sherman-Noly Zamora story, **John Carter** gets his first introduction to Mars in a Marv Wolfman-Murphy Anderson-Gray Morrow classic, and **David Innes of Pellucidar** is featured in "The Amulet, The Power and The Hero" by Elliot Maggin and Gerry Talaoc. Cover by Jack Sparling and Frank Springer. (On sale August 12th)

( ) SHAZAM #26 (November/December). Learn the shattering secret of Mentor's identity and set off on a nationwide quest with Billy, as **Captain Marvel** tackles Sivana and "The Case Of The Kidnapped Congress" (by E. Nelson Bridwell and Kurt Schaffenberger). (On sale August 12th)

( ) OUR FIGHTING FORCES #170 (November/December). The Losers hit the China front. Their target is Chinese General Yin, in "A Bullet For The General" by Bob Kanigher and George Evans. Plus a **Sarge** solo mission: "Marines Are Born, Not Made" (by Andy Furey and E.R. Cruz). Cover by Joe Kubert. (On sale August 17th)

( ) KOBRA #5 (October/November). You

can't escape him .. he's watching you, waiting for you ... controlling you. He's **Kobra,** and his magazine is like nothing you've ever dreamed of seeing in a comic. If you liked the **Illuminatus** trilogy, you'll love this Martin-Pasko-Rich Buckler Frank Mc Laughlin thriller (On sale July 15th)

( ) **ALL-STAR COMICS #63 (November/December).** "The Death Of Doctor Fate" takes place in this issue, as well as the attack of the Injustice Gang, the menacing madness of Zanadu, and page after page of super action by Paul Levitz, Keith Giffen and Wally Wood. Cover by Rich Buckler and Wood (On sale August 17th)

( ) **WEIRD WAR TALES #49 (November/December).** Featuring "The Face Of The Enemy" (by Jack Oleck and Leopoldo Duranona), "The Mark Of The Conqueror" (by Oleck, Ernie Chua and Bill Draut), **The Day After Doomsday** by Steve Skeates, Steve Ditko and Vince Colletta, and "A Rite To Die" by George Kashdan and Ricardo Villamonte. Cover by Jack Sparling and Colletta (On sale August 19th)

( ) **WEIRD WESTERN TALES #37 (November/December). Jonah Hex** stars in "A Requiem For A Gunfighter" by Michael Fleisher, Rich Buckler and Frank Springer Cover by Ernie Chua and Springer. (On sale August 19th)

( ) **TEEN TITANS #44 (November).** Back after a three year absence, the **Titans** square off against Doctor Light—"The Man Who Toppled The Titans" (by Paul Levitz, Bob Rozakis, Pablo Marcos and Bob Smith) And don't miss the startling changes in the life of one of the team members! Cover by Ernie Chua and Vince Colletta (On sale August 19th)

( ) **THE UNEXPECTED #176 (November/December).** Three shockers fit the bill this issue: "Having A Wonderful Crime" (by George Kashdan and E.R. Cruz), "What Haunted Herbert?" (by Jack Philips and Gerry Talaoc). (On sale August 19th)

( ) **SUPERMAN FAMILY #180 (November). Supergirl** stars in tale of amnesia and "The Secret Of The Spellbound Supergirl" (by Cary Bates and Kurt Schaffenberger) Plus "The Nine Lives Of Jimmy Olsen" (art by John Forte) and "The Girl Who Almost Married Clark Kent" (a **Lois Lane** classic with Schaffenberger art). Cover by Rich Buckler and Vince Colletta (On sale August 19th)

( ) **G.I. COMBAT #198 (November).** The men of the **Haunted Tank** go on a "Dead Men Patrol" (by Bob Kanigher and Sam Glanzman) while the **O.S.S.** deals with "Operation. Slaughterhouse" (by Bart Regan and Fred Carrillo). Cover by Joe Kubert. (On sale August 24th)

( ) **FREEDOM FIGHTERS #5 (November/December). Wonder Woman's** dead—and the **Freedom Fighters** killed her! Or so says D.A. Pearson, and he's out to make his charges stick while the **FF** battles the menace whose career is chronicled in "The Rise And Fall Of King Samson" by Bob Rozakis, Ramona Fradon and Vince Colletta. Cover by Rich Buckler and Colletta (On sale August 24th)

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES #221 (November). The Legionnaires** are lined up to become "The Trillion-Dollar Trophies" in the Jim Shooter-Mike Grell-Bob Wiacek lead story this issue Plus a second **Legion** thriller, by Cary Bates, Mike Nasser and Wiacek. Cover by Grell (On sale August 24th)

( ) **TARZAN #255 (November).** 'Death In The Air" waits for **Tarzan** on a biplane as Denny O'Neil takes over as scripter Art by Jose Luis Garcia Lopez and Frank Springer illustrates this new chapter in the adaptation of "Tarzan The Untamed" Cover by Ernie Chua and Alfredo Alcala (On sale August 24th)

( ) **ADVENTURE COMICS #448 (November/December).** This is the one you've been waiting for—the showdown between **Aquaman** and Karshon with the incredible secret of Karshon revealed and the fate of Atlantis hanging in the balance! "Crown, Crisis and Cataclysm" is the novel-lengther that decides it all—and only Paul Levitz and Jim Aparo know how it'll turn out! Cover by Aparo (On sale August 26th)

( ) **SUPER FRIENDS #1 (November).** TV's mightiest heroes and their kid sidekicks are faced with the one team deadly enough to challenge them—the Super Foes: The Penguin, The Toyman, Poison Ivy, the Human Flying Fish and The Cheetah—with **their** young allies! It's "The Attack Of The Super Foes" by E. Nelson Bridwell, Ric Estrada, Joe Orlando and Vince Colletta (On sale August 26th)

( ) **BATMAN FAMILY #8 (November/December). Robin** stars in his first full length solo epic as he sets out to solve the disappearance of Bruce Wayne and ends up in the middle of "The Copycatgirl Capers" by Bob Rozakis, Irv Novick and Vince Colletta Plus "Batgirl's Last Case" (by Frank Robbins and Don Heck) and "The Web Of The Spinner" (villain of the issue). Cover by Ernie Chua. (On sale August 26th)

( ) **DC SUPER STARS #9 (November). The Man Behind The Gun** is featured in five stories from five different genres **Superman** versus "The Super Gun" (art by Curt Swan and George Klein), **Nighthawk** and "The Gun-Fighting Statue" (by Don Cameron and Ruben Moreira), "The Unsinkable Gun" (by Bill Finger, Ross Andru and Mike Esposito), "The Sightless Sharpshooter," and "The Secret Story Of Ray-Gun 64" (by John Broome and Frank Giacoia) Cover by Ernie Chua and Vince Colletta. (On sale August 26th)

( ) **ACTION COMICS #465 (November).** Now it's **Superman's** turn to suffer the curse of a second childhood in "Think Young And Die" by Cary Bates Curt Swan and Tex Blaisdell Plus the first installment of **The Sporting Life Of Steve Lombard**—"Paper Hero" by Martin Pasko, Curt Swan and Frank McLaughlin Cover by Ernie Chua and Bob Oksner (On sale August 31st)

( ) **DETECTIVE COMICS #465 (November).** A gang kidnaps Commissioner Gordon to discover **The Batman's** identity—but they didn't count on the emergency plan designed to protect "The Best-Kept Secret In Gotham City" (by David V. Reed. Ernie Chua and Frank Giacoia) Then the **Elongated Man** battles **The Calculator** at a comic book convention in "The Elongated Plague" by Bob Rozakis, Chua and Terry Austin Cover by Chua (On sale August 31st)

( ) **PLOP #24 (November/December).** The Ploppers visit **DC** in an intro by Martin Pasko and Sergio Aragones, and find "The Origin Of Comic Book McFiend" (by Don Edwing and Dave Manak), "A Fate Worse Than Death" (by Sergio Aragones), "Guido The Artist" (by Steve Skeates, Cary Bates and Ric Estrada), **Plopular Poetry** by Wood, a **Plopular Person of the Month** by Wolverton, and **Plops** galore. Cover by John Albano and Manak (On sale August 31st)

( ) **YOUNG LOVE #122 (November).** Features include "There's No Such Thing As Love" by Gerry Conway, Ric Estrada and Tony DeZuniga, "20 Miles To Heartbreak" (part 1) by Barbara Friedlander, Alex Toth and Vince Colletta, "The Boy Of My Dreams" (by Friedlander and Ernie Colon), "Two Hearts ... One Heart" by Arneson, Tar-

tagl one and Giordano, and special features. (On sale August 31st)

Sept.
COMICS LISTING

( ) **OUR ARMY AT WAR #299 (December).** A new **Sgt. Rock** story by Bob Kanigher, Joe Kubert and Frank Redondo headlines this issue, backed up by a **Gallery of War** tale by Kanigher and Ric Estrada. Cover by Kubert (On Sale September 2nd)

( ) **KAMANDI #48 (December/January).** The cure for the violence virus is found—but it's aboard Pyra's spacecraft and **Kamandi's** miles below, fighting for his life against Sacker's men in this Denny O'Neil-Dick Ayers-Ernie Chua-Alfredo Alcala book-lengther. Cover by Chua and Alcala. (On Sale September 2nd)

( ) **JUSTICE LEAGUE OF AMERICA #137 (December).** The wrap-up of the triple-Earth battle against Kull takes place in a "Crisis In Tomorrow" by E. Nelson Bridwell, Martin Pasko, Dick Dillin and Frank McLaughlin. Action with two **Flashes**, two **Green Lanterns, Ibis the Invincible** and **Mercury** then a wrap up featuring **Superman,** the **Marvel Family** and **Johnny Thunder.** (On Sale September 2nd)

( ) **STARFIRE #3 (December/January). Starfire** gains a strange new ally called Thump and an enemy called Moonwatcher in "The Arena Of The Frost Dragon" by Elliot Maggin, Mike Vosburg and Vince Colletta. Cover by Vosburg and Colletta. (On Sale September 7th)

( ) **ISIS #2 (December/January).** TV's top heroine tackles "The Creature From Dimension X" in a tale by Steve Skeates, Mike Vosburg and Vince Colletta, and then visits a "Political Rally Panic" (by Skeates, Mike Nasser and Frank Giacoia). Cover by Vosburg and Colletta. (On Sale September 7th)

( ) **SUPERMAN #306 (December).** Bizarro's back and he's joined forces with the Toyman to attack **Superman** in "The Backward Battle For the Bizarro World" by Martin Pasko, Curt Swan and Bob Oksner. (On Sale September 7th)

( ) **BATMAN #282 (December).** Three mysterious men—one mysterious murderer? **Batman's** trying to discover the missing links in the case, but instead he finds "Four Doorways To Danger" in this David V. Reed-Ernie Chua-Tex Blaisdell tale. (On Sale September 7th)

( ) **HOUSE OF SECRETS #143 (December/January).** Three fear fables highlight this issue: "Witch Blood" (by Jack Oleck, Ernie Chua and Bill Draut), "The Evil Side" (by Steve Skeates and Ruben Yandoc) and "The Experiment" (by Skeates and Vincente Alcazar). Plus **Abel's Fables** by Don Edwing and Dave Manak, and a cover by Jack Sparling and Vince Colletta. (On Sale September 9th)

( ) **STAR SPANGLED WAR STORIES #203 (December/January).** David Michelinie and Gerry Talaoc finish off their stay on **The Unknown Soldier** with a tale appropriately titled "Curtain Call". Plus "Ants" by Doug Moench and Bill Draut. (On Sale September 9th)

( ) **DC SPECIAL #25 (December/January). The Three Musketeers** star in a new tale by Bob Haney, Jack Sparling and John Calnan. Plus classic tales of **Robin Hood** and the **Viking Prince.** (On Sale September 9th)

( ) **WELCOME BACK, KOTTER #2 (December).** Practical jokes are the rage, and Epstein's the joker . . . but who'll get the last laugh? Certainly not Elliot Maggin, Jack Sparling and Bob Oksner . . . they supply it! (On Sale September 14th)

( ) **THE BRAVE AND THE BOLD #131 (December). Batman** and **Wonder Woman** are hot on the trail of an international coding device, political intrigue—and the deadly menace of the Catwoman in "Take Seven Steps To Wipe-Out" by Bob Haney and Jim Aparo. Cover by Aparo. (On Sale September 14th)

( ) **GREEN LANTERN/GREEN ARROW #92 (December/January).** Travel back to the past to the days of Robin Hood—and learn "The Legend Of Green Arrow" (by Denny O'Neil and Mike Grell) in this daringly different issue. (On Sale September 14th)

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES #222 (December).** The Time Trapper returns, with his most devilish plan of all—which we won't reveal here since we don't want the faint of heart to hear of it. But Jim Shooter, Mike Grell and Bob Wiacek will tell you all about it in their latest novel-lengther. (On Sale September 16th)

( ) **WARLORD #4 (December/January).** Travis Morgan's travels continue, and a turning point is reached in this Mike Grell-written and illustrated mag. (On Sale September 16th)

( ) **SUPER-HEROES BATTLE SUPER-GORILLAS #1 (Winter).** A special one-shot Giant features **Superman's** battle with "The Super Gorilla From Krypton" (art by Wayne Boring), **Batman** squares off against "The Gorilla Boss Of Gotham City" and "Grodd Puts The Squeeze On The Flash!" (by John Broome, Carmine Infantino Sid Greene) (On Sale September 16th)

( ) **RAGMAN #3 (December/January).** There's a simple children's saying that goes "See No Evil . . ." but there's a lot more to **this** story than that. Just ask Bob Kanigher, Joe Kubert and the Redondo Studio. (On Sale September 21st)

( ) **HERCULES UNBOUND #8 (December/January).** Since this story isn't even plotted at press-time, all we can say is that it's by David Michelinie, Walt Simonson and Wally Wood. (On Sale September 21st)

( ) **METAL MEN #49 (December/January).** His name is Umbra, and he's here to claim the Earth—but the **Metal Men** couldn't even stop his servant Eclipso, so can they stop him? Martin Pasko and Walt Simonson are trying to find a way! (On Sale September 21st)

( ) **WORLD'S FINEST COMICS #242 (December). The Super-Sons** make their last appearance in "The Town Of Timeless Heroes" by Bob Haney, Ernie Chua and John Calnan. (On Sale September 21st)

( ) **HOUSE OF MYSTERY #248 (December).** "The Night Jamie Gave Up The Ghost" he grew up—or did he? David Michelinie and Luis Dominguez wrote that terror tale, and Jack Oleck and Ruben Yandoc backed them up with "The Vampire". Cover by Ernie Chua and Vince Colletta. (On Sale September 23rd)

( ) **SUPER FRIENDS #2 (December).** There's a traitor in the Hall of Justice, and only Wonder Dog knows who it is—so the **Super Friends** are bound to be "Trapped By The Super Foes" in this E. Nelson Bridwell-Ric Estrada-Joe Orlando-Vince Colletta tale. (On Sale September 23rd)

( ) **DC SUPER STARS #10 (December).** A new collection of **Strange Sports Stories** (unchosen at press-time)is featured. (On Sale September 23rd)

( ) **WITCHING HOUR #67 (December/January).** Three tales of madness in the midnight hours haunt this issue. (On Sale September 28th)

( ) **TEEN TITANS #45 (December).** Mal gets a new power, **Aqualad** rejoins the **Titans,** the **TT** faces a street gang called The Wreckers and more in "You Can't Say No To The Angel Of Death (. . . Or Can You?" by Bob Rozakis, Irv Novick and Vince Colletta. (On Sale September 28th)

( ) **G.I. COMBAT #197 (December).** A new adventure of the **Haunted Tank** by Bob Kanigher and Sam Glanzman, plus a war story by Bart Regan and Ric Estrada. (On Sale September 28th)

( ) **TARZAN #256 (December).** At last—"The End Of The Quest" by Denny O'Neil and Rudy Florese. This concludes the adaptation of Edgar Rice Burroughs' "Tarzan The Untamed" which has run to seven parts. (On Sale September 28th)

( ) **WONDER WOMAN #277 (December/January).** The showdown with Hephaestus and a turning point in a human life face **Wonder Woman** in "My World . . . In Ashes" by Martin Pasko, Jose Delbo, and Vince Colletta. (On Sale September 30th)

( ) **DETECTIVE COMICS #488 (December).** An old villain returns as "The Signalman Steals the Spotlight" in this story by Len Wein and Ernie Chua. Then **Green Arrow** tangles with **The Calculator** during the World Series in "Take Me Out **Of** The Ball Game" by Bob Rozakis, Marshall Rogers and Terry Austin. (On Sale September 30th)

( ) **ACTION COMICS #486 (December).** A full-length novel pits **"Superboy"** against an adult Luthor to prove "You Can Take the Man Out of the Super But You Can't Take the Super Out of the Boy" (by Cary Bates, Curt Swan and Tex Blaisdell). (On Sale September 30th)

( ) **SUPER TEAM FAMILY #8 (December/January). The Challengers Of The Unknown** return in the story of "The Devil's Paradise" by Tony Isabella, Steve Skeates, James Sherman and Jack Abel. Plus **The Doom Patrol** in "The Terrible Secret Of Negative Man" by Arnold Drake and Bruno Premiani. (On Sale September 30th)

INSIDE AMAZING WORLD

AMAZING WORLD EDITORIAL

It's rather a pity that our competitor has locked up the use of the term "The Dreaded Deadline Doom" . . . on occasions like this, we'd really like to borrow it. We're well aware that we're late, you see . . . both on this issue, and on the last. But if you've read the last two **Direct Currents** columns carefully, you've got an idea of the furious activity that has kept everyone at DC running as fast as they could. And unfortunately, that wasn't fast enough.

Present deadlines indicate that this issue will be mailed out in late July, and so we've included a third month of new release listings (through September). With luck, we hope that next issue will be in the mail September 15th and will mark a return to normalcy. After all, since it's #13, it **should** be lucky!

Thematically speaking, we're less sure of our ground. In fact, the editorial conference to determine the theme of #13 will not take place till some 23 hours after this column leaves to be typeset. But never fear, we'll sneak a plug for it into the magazine somewhere.

There are some new names on the masthead as well this issue, so we hope you'll pay a warm welcome to various new **AWODCC** staffers. Unfortunately space limitations prevent us from giving them full bios this issue, but we'll try to catch up in the future.

With high hopes for better luck next time,
—Paul Levitz

Dear Woodchucks,

I know that the chances of this letter seeing print are very slight, but I'll try anyway. I am simply wondering why your top competitors haven't followed the price hike to 30¢. Why does DC raise their price when nobody else does? When comics were created, they were 64 pages for just a dime. Then, to avoid price-hikes, the books were shrunk down to half the size—32 pages. From "Still 10¢", they went to 12¢, 15¢, 20¢, 25¢ and finally this unbelievable price of 30¢. Each time, the period between price-changes gets shorter and at this rate, there may be no comics medium when the next generation is ready to read them!

Mr. Rozakis, I want an intelligent reply, please.

MIKE A. MARTIN
3843 Los Padres Road
Santa Maria, CA 93454

(By the time you read this, the day of the 25¢ comic book will have ended. All of our competitors are charging 30¢ for their magazines now. As for why DC was the first to raise the price this time around—the timing was decided by top management and we are not privy to their specific reasons. We do know, however, that the price-rise was a direct result of the increased costs of producing comics, costs which are also responsible for the reduction of the number of story pages in the magazines.

When I first started reading comic books—about 18 years ago—my allowance was 25¢ a week. With that quarter, I could buy two comic books and still had a nickel to buy a candy bar. Today, comic books cost thirty cents, but that same candy bar costs anywhere from 15 to 25¢! And not surprisingly, the average comic book reader is getting a lot more than 25¢ a week as an allowance. When I was young, I used to mow lawns for the neighbors, getting $2 or $3 for the

"I HAVE WORK TO DO, FELLAS, IF YOU WANT TO CLOWN AROUND, GO INTO THE LOUNGE!"

job. Today, I pay twice as much to the boy next door to have my lawn mowed!

And much as we'd like it not to happen, as long as the economy continues going in the same direction, the prices of everything will continue to rise. Comic books will probably cost even more when the next generation is ready for them, but hopefully, that next group of readers should be as financially able to purchase them as we—and our parents before us—were!—BR)

* * * * *

Dear DC,

I know you can't hide it from the readers that your company is going through a lot of trouble. First of all, it's out that Carmine Infantino has left the company. Why haven't you announced this? Sol Harrison was appointed the temporary publisher, then became permanent president and Jenette Kahn was made the publisher. But when will you announce that?

Also, a recent article says that DC's sales are a lot worse than your competitors'. As a result of the Seigel and Shuster business, the company got a black eye. And to top it all off, Elliot Maggin was fired and Denny O'Neil is leaving!

What are you going to do as a result of all this? And when are you going to announce some of these changes to your readers?

RANDY MYERS
Route 1, Box 111B
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(If you've seen **AWODCC #11** you know that all the news about the change in management WAS announced—as soon as possible. Remember that we work months in advance, so that when the issue of **AMAZING WORLD** came out with the news, the first issues of our magazines to show the changes at the top were not yet on the stands.

And speaking of those newszines—some of the information they publish is incorrect. Elliot Maggin was not fired—he and Julie Schwartz reached a mutual agreement to stop working together, but Elliot is still busily working for other DC editors, on such books as **STARFIRE, WELCOME BACK, KOTTER** and **KAMANDI.** As for Denny, he did not quit comics and return to St. Louis as one 'zine reported. He is currently working full-time here at DC, story editing no less than a dozen titles.—BR)

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Dear Sirs:

Yesterday I received my copy of **AWODCC #10.** When I looked at the inside back cover, all I could say was "It's about time!" I'm referring to the photo of Lynda Carter and Lyle Waggoner from "The New, Original Wonder Woman. I was beginning to think that DC was unaware such a movie even existed.

I first learned about the film over a year ago, when it was announced in **TV GUIDE.** Now I understand there are two more hour-long **Wonder Woman** episodes in the works, also from **TV GUIDE.** DC did not lift a finger to let us in on any of this!

What does it take before you people make any announcements of comics-related TV and movies being done?

ROD OWENS
Rt. 6, Box 33-12
Russellville, KY 42276

(Rod, this is one thing we'd really like to fill our readers in on, but the problem is that WE are getting some of our own information from **TV GUIDE!** When DC made the arrangements to allow the **Wonder Woman** movies to be made, it was left in the production company's hands to sell them and then up to the purchasing network (ABC in this case) to schedule them for viewing. By the time we learned the two hour-long episodes would be aired, the only magazine that was able to deliver the news before the air date was **TV GUIDE!** As we said earlier in this column, there is a time-lag of three-to-four months from when we put together an issue till it gets in to your hands. With the TV networks making decisions overnight—it's mighty hard to keep up with them.—BR)

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Gentlemen:

I am vexed by your current policy of continuously releasing new magazines that are cancelled after few issues to be replaced by other new mags that are equally short-lived.

I understand that as a publishing company you have to innovate and probe new grounds. It's vital to your survival that whenever the economic situation permits it, you give birth to a whole lot of new characters—hoping that some among them will develop into successful features. I also realize that as fans, we are never satisfied with the amount of new material you bring us and that you must constantly surprise us with your creative enterprises. And sometimes, in order to bring us new magazines, you have to cancel some of the old ones.

However, if a magazine is cancelled after the fourth or fifth issue, I suppose the reason is the sales on the first two or three. What I don't understand is how this decision can be made after such a small sampling.

I am not suggesting that you stop publishing new mags—far from it! I just ask that you give each new book a chance to grow.

PETER PEREZ
Ag-14 Nispero St.
V. Arriba Hts.
Carolina, PR 00630

(Your comments very much reflect the thinking of our new team, Peter. As you'll be seeing in the future, virtually every new feature will have a fair chance to build an audience—or lose it! Rather than doing a one-shot or planning only a three-issue run, the attitude is that every book we bring out will be a hit and run indefinitely unless sales reports dictate otherwise.

But this puts a bit of a burden of you fans. If there's a new series you really like, it's up to you to make sure you pick up every issue—and get your friends into the buying habit as well. We're giving you more of a chance to get hooked on our new brainstorms and we expect you to take advantage of it!—BR)

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